

MUSICAL FETTER

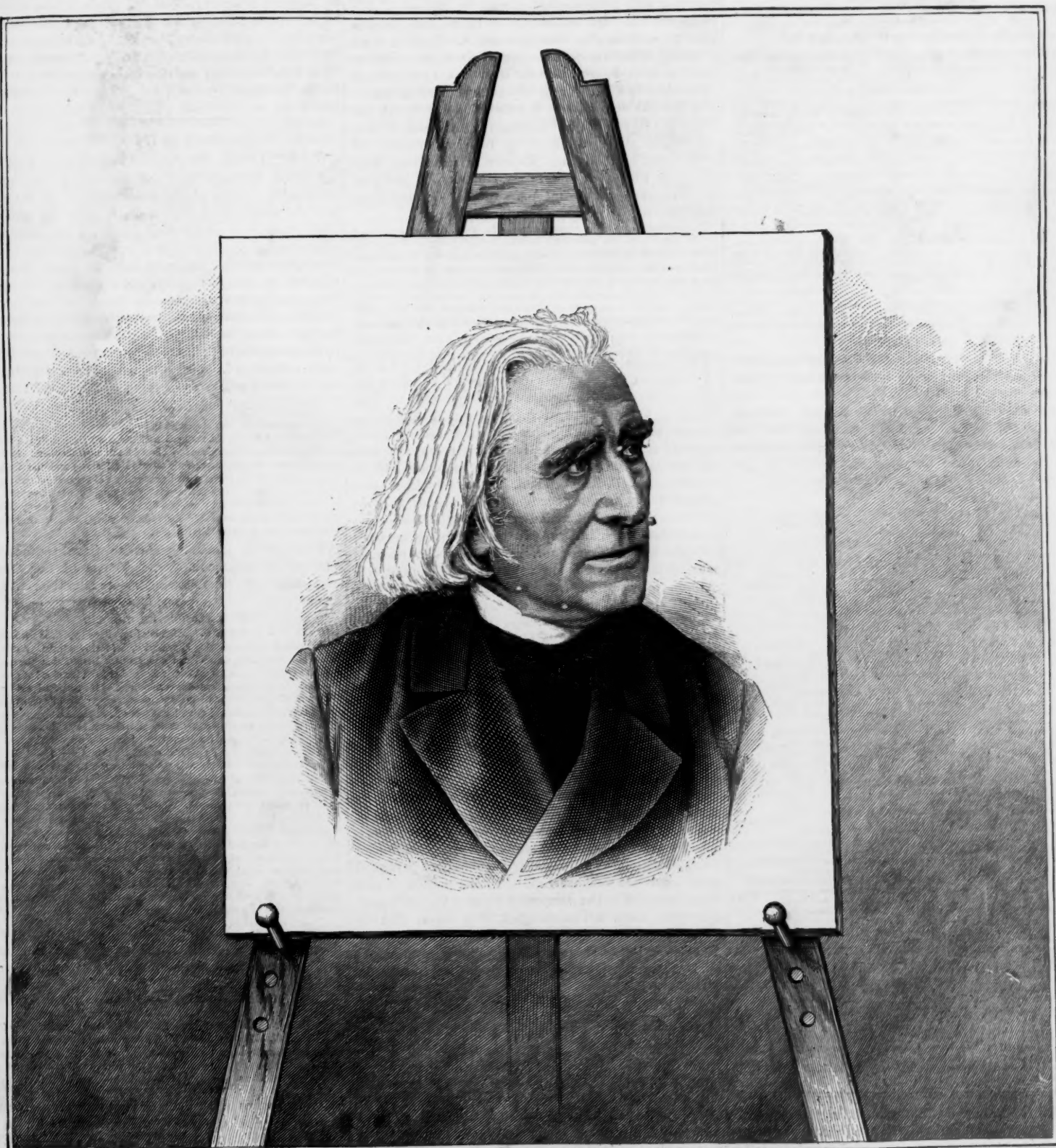
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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WHOLE NO. 325.



FRANZ LISZT.

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DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NEW YORK, WEDNESDAY, MAY 5, 1886.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During more than six years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

New names constantly added.

Adelina Patti,	Ivan E. Morawski,	William Mason,
Sembrich,	Clara Morris,	P. S. Gilmore,
Christine Nilsson,	Mary Anderson,	Neupert,
Seachit,	Sara Jewett,	Hubert de Blanck,
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Estelka Gerster,	Maude Granger,	Antoine de Kontski,
Nordica,	Fanny Davenport,	S. B. Mills,
Joséphine Yorke,	Janauschet,	E. M. Bowman,
Emilie Ambre,	Genevieve Ward,	Otto Bendix,
Emma Thursby,	May Fielding,	W. H. Sherwood,
Teresa Carreño,	Ellen Montejo,	Stagno,
Kellogg, Clara L.,	Lilian Olcott,	John McCullough,
Minnie Hauk,	Louise Gage Courtney,	Salvini,
Materna,	Richard Wagner,	John T. Raymond,
Albani,	Theodore Thomas,	Lester Wallace,
Annie Louise Cary,	Dr. Damrosch,	McKee Rankin,
Emily Winant,	Campanini,	Boucault,
Lena Little,	Guadagnini,	Osmund Tearle,
Murio-Celli,	Constantin Sternberg,	Lawrence Barrett,
Chatterton-Bohrer,	Dengremont,	Rossi,
Mme. Fernandez,	Galassi,	Stuart Robson,
Lotta,	Hans Balatka,	James Lewis,
Minnie Palmer,	Arbuckle,	Edwin Booth,
Donald,	Liberati,	Max Treuman,
Marie Louise Dotti,	Ferranti,	C. A. Cappa,
Geistinger,	Anton Rubinstein,	Montegriffo,
Furch-Madi-,	Del Puente,	Mrs. Helen Ames,
Catherine Lewis,	Josephy,	Marie Litta,
Zélie de Lussan,	Mme. Julia Rive-King,	Emil Scaria,
Blanche Roosevelt,	Hope Glenn,	Hermann Winkelmann,
Sarah Bernhardt,	Louis Blumenberg,	Donizetti,
Titus d'Ernesti,	Frank Vander Stucken,	William W. Gilchrist,
Mr. & Mrs. Geo. Henschel,	Frederic Grant Gleason,	Ferranti,
Charles M. Schmitz,	Ferdinand von Hiller,	Johannes Brahms,
Friedrich von Flotow,	Robert Volkmann,	Meyerbeer,
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Frederick Lax,	E. A. Lefebvre,	Filoteo Greco,
Nestore Calvano,	Ovide Musin,	Wilhelm Junck,
William Courtney,	Anton Urdardi,	Fannie Hirsch,
Josef Staudigl,	Alcibi Blum,	Michael Banner,
Lulu Veling,	Joseph Koegel,	Dr. S. N. Penfield,
Florence Clinton-Sutro,	Dr. José Godoy,	F. W. Riesberg,
Calixa Lavalée,	Carlyle Petersilea,	Emmons Hamlin,
Clarence Eddy,	Carl Retter,	Otto Sutro,
Frantz Abt,	George Gemünder,	Carl Faellen,
Fannie Bloomfield,	Emil Liebling,	Belle Cole,
S. E. Jacobson,	Van Zandt,	Carl Millicker,
J. O. Von Prochaska,	W. Edward Heimendahl,	Lowell Mason,
Edward Grieg,	Mme. Clemelli,	Georges Bizet,
Eugene D'Albert,	W. Waugh Lauder,	John A. Broekhoven,
Lili Lehmann,	Hans von Bülow,	Edgar H. Sherwood,
William Candius,	Clara Schumann,	Ponchielli,
Frantz Rummel,	Joachim,	Edith Edwards,
Blanche Stone-Barton,	Samuel S. Sanford,	Pauline L'Allemand,
Thomas Ryan,		

IT is with nothing less than admiration that we look on the unceasing efforts and the energy bestowed by Mrs. Francis M. Thurber on the advancement of the cause of American opera. The little lady was in Baltimore week before last, but her efforts there, we are sorry to say, were in vain, and the appearances of the American Opera, to judge by the advance sales of last week,

will hardly meet with financial success. In Boston, however, where the one week's season of American opera was a great financial as well as artistic success, Mrs. Thurber, last Wednesday, called together a meeting of citizens at which final steps were taken for effecting an organization auxiliary to the American Opera Company. Its purpose is to assist in the work of establishing a national opera and of promoting higher musical education in the United States.

Subscriptions to the amount of \$100,000 were secured. Mr. Henry L. Higginson was made president, and these persons were constituted a Board of Directors: Charles C. Perkins, Professor Charles Elliott Norton, Theodore Chase, Martin Brimmer, Mrs. Louis Agassiz, Richard C. Dixey, Mrs. Hartman Kuhn, Mrs. O. W. Peabody, Mr. R. M. Cushing, Miss Brewer, J. M. Sears, Mrs. Jeannette M. Thurber, Francis Bartlett, Mrs. J. M. Bell, Mrs. Henry Whitman and W. O. Grover.

THE action of Frl. Lilli Lehmann in breaking her contract with the Berlin Royal Opera House, despite the fact that the lady has declared her readiness to immediately pay the fine of 13,500 marks (about \$3,000), together with the expected arrival in Europe of Mr. Stanton of the Metropolitan Opera House for the purpose of making new engagements, has had such an alarming influence upon the managers of the different German opera-house directors that they have pledged themselves in a circular to boycott the United States. The remarkable document in which this is declared, and which is said to have had its origin in the head of Herr von Hulsén, the intendant of the Imperial theatres, has been signed by Pollini and Maurice, of Hamburg; Emil Claar, of Frankfurt, and Julius Hofmann, of Cologne, and was sent to all the members of the "German Stage Association." The circular reads as follows:

The undersigned pledges himself never in future to engage the services of any singer who has broken his contract by accepting an engagement at an American or other non-German opera house, even if said singer should pay the regulation fine. Furthermore, he pledges himself not to allow any member of his company to take part in any performance in which artists participate who have broken their contract; and, lastly, to exclude from all business those agents and managers who have helped artists to such engagements which led them to break their home contracts.

THE musical critic of the *Evening Post*, who is a great admirer of Liszt, takes exception and a violent dislike to the first Liszt article that appeared in THE MUSICAL COURIER last week. This can, of course, not prevent us from printing this week the second instalment, all the more so as the initiatory article met with the cordial approval of such judges as Messrs. H. E. Krehbiel, W. E. Heimendahl, Jerome Hopkins, and others equally capable of judging. That Liszt is one of the most overrated of composers has long been apparent to all those who are capable of discerning between thought and utterance, or, in other words, between musical invention and musical salmagundi. Liszt is a skillful transcriber, but, with Gustav Satter, we affirm that he never had an original musical thought in his life. Wagner himself was very well aware of Liszt's deficiencies as a composer, for in his criticism of the "Symphonic Poems," which is certainly written in the kindest spirit and with the admiration he owed to his father-in-law and generous protector, he nevertheless says:

"The world knows Liszt as a virtuoso in the splendor of a most brilliant and successful career; that is sufficient for it to know what to think of him. But it is puzzled by Liszt's retirement from this career and by his determined appearance as a composer. What is it to make of this? It is particularly inconvenient that there should be no precedent of the same kind in a classical musician. It is true there have been instances of a wealthy virtuoso finally indulging in the ambition of doing something as a composer; this has been pardoned as an excusable weakness, and a similar pardon is now being extended to the composing whim of the celebrated pianoforte hero, not unmingled with regret that he should prefer writing to playing."

Owing to the Liszt furore in England just now, we give our readers an opportunity to view his features on our first page.

THERE can be no doubt in the minds of the many musicians present at last Friday night's Musurgia concert that the first prize awarded by that society to Harry Rowe Shelley's "The Rover" was an entirely misplaced one. The second prize, "Storm Song," by James Nuno, of Buffalo, showed this conclusively, for it is a vastly superior work, and supposing even for a moment that none of the sixty-one remaining competing works had been equally as good or superior, a fact, however which we doubt very much, the judgment was a wrong one and ought to have been the reverse, Mr. Nuno taking the first and Mr. Shelley the second prize.

In corroboration of our own judgment in this matter after a careful hearing, we might here cite the names of a number of musicians present who were unanimously of our opinion, and we further quote the *Tribune*, whose able and conscientious critic writes as follows:

At the third concert of its second season given at Chickering Hall last night the Musurgia distinguished itself by producing the two compositions, part songs for male voices, for which it established a competition among resident American composers at the close of last season. The pieces were listened to with interest by a number of musicians, who, however, found greater pleasure in the singing of the society than in the new music. Of the composition by Mr. James Nuno, of Buffalo, to which was awarded the second prize, we are unable to speak except from the statements of some of the musicians present. It is a setting for unaccompanied voices of Bayard Taylor's poem beginning "The clouds are scudding across the morn," and has both musical beauty and originality to commend it. Without a dissenting voice, as far as we could hear, it was voted superior to the composition by Harry Rowe Shelley, of Brooklyn, which received the first prize. This is a simple setting of Sir Walter Scott's "The Rover," with an accompaniment for pianoforte, flute and quintet of strings. The accompaniment is wholly without purpose, and mars the effect of the piece instead of helping it. The melody is simple and pretty enough, the harmonic treatment without distinguishable characteristic. We can scarcely believe that it was the best work submitted to the jury, composed of Messrs. Dressler, Chapman and Prentice.

As far as the last-named three gentlemen are concerned, they have, in our opinion, shown inability to act as judges in prize compositions. This is not, however, to be wondered at, as all three are mere musical amateurs with no particular training or knowledge. That such musical ignoramuses should have the temerity to sit in judgment over the works of musicians is one of those incongruities which can occur only in amateur societies.

EXIT MAPLESON.

SCARCELY any of the predictions made by THE MUSICAL COURIER have come true so quickly and so thoroughly as that of the downfall of J. H. Mapleson and the third-rate Italian operatic show he managed. This country is progressing musically too rapidly to allow itself to be humbugged by a person like the redoubtable colonel. Mapleson does not thank his stars who left him, but as they were no stars in the first place he cannot justly blame them for insufficient lustre. The following are some of the newspaper comments from the far West about the manager, who seems to have skipped to England, where he intends to organize a new Italian opera scheme at London, which, of course, will also end in a fizzle and a failure:

Says the San Francisco *Music and Drama*:

The impresario of Her Majesty's Opera Company attributes his detention for several days at the instigation of his creditors to the "confounded caprices" of those who refused to allow him to swindle them. Mapleson has been operating so successfully on wind all along and has found the press so pliable in his travels that he naturally looks upon his recent experience as an outrage. Finding that his usual game of wind wouldn't work he raised the necessary coin to get out of "hock" and got away Wednesday evening, minus several of his leading singers and leaving several news paper accounts unsettled.

The city of Omaha seems to have escaped the colonel's operatic company, and one of our Omaha exchanges hurls the following tribute after the retreating colonel:

MAPLESON THE HUMBUG.

Omaha is to be spared the infliction of an alleged operatic performance by that prince of humbugging impresarios, Colonel Mapleson. Aside from hearing Minnie Hauk, Omaha can congratulate herself that the doughty colonel's creditors in the West have relieved her from the cloud of profanity which would surely have floated over the city after the proposed performance of Saturday. The troupe virtually went to pieces in San Francisco, many of the best singers left in disgust for the East, and those who remained did so principally for the reason that their salaries were in arrears and the railroad companies declined to transport passengers on credit. Col. J. H. Mapleson is roundly cursing his bad luck. He thinks the American people unappreciative, and attributes his financial disaster to the ignorance of the public. As a matter of fact, Mapleson has killed himself and Italian opera in this country by his failure to keep faith with the public and his outrageous treatment of his troupes. New York threw him out bodily last fall. He had humbugged them for several seasons, broken his contracts with the Academy of Music directors, cheated the public with troupes composed of a few good stars and miserable support, with a background of wretched scenery and worn-out operas. His record has been one of daily quarrels with creditors, fights with deputy-sheriffs, disputes with managers and hotel proprietors, wrangles with employees and cursings from an outraged public. Omaha need feel no regret at missing another opportunity for denouncing him as a fraud of the first water.

The London *Figaro* of the 24th ult. conclusively shows that we are rid of J. H. Mapleson, Esq., at least for a period of two years, and for this relief much thanks. The *Figaro* says:

Mr. J. H. Mapleson was expected at Queenstown last night (Tuesday). Nothing is yet settled concerning his London season, and the probability is that unless he can secure Madame Patti or Madame Nilsson he will not have one at all. Mr. Mapleson will not return to the United States this year, I believe. At any rate, he has arranged an Italian opera tour in the English provinces during the autumn of this year and the spring of 1887. In Glasgow and Birmingham he will confront the Carl Rosa Company.

—A memoir of Ole Bull, the famous Norwegian violinist, will shortly be published by Mr. T. Fisher Unwin. It has been prepared by Sara C. Bull, and, besides a full biography, will contain Ole Bull's "Violin Notes" and Dr. A. B. Crosby's "Anatomy of the Violinist." The book will be furnished with several portraits, and will contain interesting reminiscences of Franz Liszt, Chopin, Wagner, Paganini, Fanny Ellsler, Malibran, Adelina Patti, Whittier, Longfellow, and other celebrities.

Franz Liszt.

BY DR. GUSTAV SATTER.

(Translated from the German for THE MUSICAL COURIER.)

No. II.

Continued.

ON the other hand, Liszt is far too clever not to suspect his own failings as a composer. If ever these lines shall come before his eyes he will draw his face into a sneer and exclaim, "Bah! Nonsense!" but in his heart he will murmur, "Confiteor." Liszt is, before all, a great man, as clever as he is vain, and as a pianist no one knows better than he the Alpha and Omega of virtuosity. If the same immortality awaited the player as awaits the composer, Liszt would be undoubtedly immortal. But the tones die away and the memory of them only lingers in the hearts of those who have heard them. The pianist Liszt will, in a few short years, fall into the same discredit as the violinist Paganini has already fallen. Alas! men have always been unbelieving Thomases, and doubt of the existence of what their hands cannot grasp. The best attested, the ablest and most general tradition leaves the third and fourth generation incredulous of miracles. Realism and Materialism, these twins so hostile to art, have the peculiar property of snipping away enthusiasm bit by bit. "Grandpapa is childish," they say. "Paganini was once on a time a wonder, Liszt's playing was once on a time fabulous, now—you know what old folks are—they always speak of the good old times where everything was so excellent beyond compare! Ah, if grandpapa had only had a presentiment of what progress we have made since then! Yet why rob the old gentleman of his illusions?" Grandpapa was often wrong, my dear contemporaries, but occasionally he was right. The "good old times," for example, produced the French cradle song, "Marlborough s'en va-t-en guerre," which, with a single unimportant variation, furnished the only melodic theme for Liszt's *Préludes*. On the other hand, the "good old times," of which men a hundred years hence will still be talking, never will be able to dish up a single Lisztian theme for a key-pounder of the period to pour orchestra sauce over. Let us be quite just, without reservation or *arrière pensée*. If Liszt has won the name of a composer by trickery, this name German honor will deny him, and the Lisztians would do well not to build a house of cards which the slightest breeze from Bayreuth will and must blow down. The man, however, who wants to tell me that the virtuoso Liszt is not and will not be always the *unicus et semper Caesar*; the man who wants to convince me that anyone can ever appear who has a deeper and truer comprehension of the instrument than Liszt has shown in his piano arrangements and transcriptions; whoever asserts that Liszt's pieces, assuming always Liszt's hands, can ever fail of making an effect on the masses in the concert-hall, to him I will simply reply that he knows nothing of the piano or of piano-playing. In this respect the nimbus of Liszt's glory will never pass away, while his name stands forever inscribed in the golden book of the Virtuosi. Yet (1) in a hundred years from now will there be such a thing as a piano virtuoso? and (2) will not rotten apples and orange-peel be flung at any virtuoso—not excepting even a phenomenon—if he is not also a musician? Liszt's compilations for the piano, therefore, are at best meritorious, because men will much prefer to study them for the sake of acquiring technic and phrasing than the leathery tinklings of Herr Kullak, the pedantic yawning-lessons of Messrs. Clementi and Charles Maier, or the insipid finger-training machines of Kalkbrenner, Czerny and company. I might prophesy that only the *études* of Kramer, Moscheles, Döhler, Thalberg, Henselt, Chopin and Liszt will maintain themselves as permanent Pleiads. Liszt's transcriptions, however, *alto!* their influence abides forever. No one can ever sufficiently thank the great master for the services he has rendered in this sphere. Everyone will involuntarily exclaim, "Liszt was a born great musician!" The antennæ which can extract such sweet honey from even the meanest flowers are possessed only by the butterfly Liszt. The Titan hand that can impress on the piano an orchestral score as if it were electrotyped, this is possessed only by Liszt, that giant of instinctive force and comprehension. By his transcriptions he has popularized masterpieces, while the common, the rapid, the imbecile have, beneath his pen, transformed themselves to poetry, to interest, to effect. One for all, that was Liszt; one above all neither art nor sound common-sense will endure. Nevertheless, if I, for the sake of the virtuoso Liszt, renounce common sense, and, as an incarnate skeptic in this case, believe in miracles and apparitions, I must be pardoned. The reasons why I anticipate such pardon, I, the piano-player, the man of much experience in such matters, must be allowed to demonstrate logically and by facts.

I saw Liszt for the first time in the hall of the "Musikfreunde" in Vienna. I was clearly conscious of two things; that I was a child and Liszt already a man. At that time we had not a sufficient number of data to justify us in christening Liszt as the most spiritual monkey of the art menagerie of the nineteenth century. At that time Liszt merely availed himself of the opportunity and did not set up as the Attila of the world of scales. How infinitely favorable the circumstances were can only be judged by one who, with the keen eye of a social philosopher, knew well and participated in the diplomatic police surveillance of that bygone time. The aristocratic circles were all-powerful, the *bourgeoisie* believed from conviction in the semi-divine mission of "those by the grace of God." The academic youth was puffed out with its privileges of high boots, Catholic professors, the Josephineum, the censorship, the confessional, the chances of being dismissed, beer, long tasselled pipes, deceived and debt-paying parents, and the noble

Lady Musica was too exhausted after having given birth to Beethoven, Schubert and Weber to give to the world a trio or a quartet of heroes.

Besides, half Europe was Rossinizing, Bellinizing, Mercadantizing, Donizettizing and Meyerbeerizing. Thalberg invented the sugar-water-potpourri mixture, Kalkbrenner poisoned it with sugar of lead, Döhler created the cuckoo clock-work, Herz practised on the trapeze, Dreischöck filled his octave-mug from the beer kegs of the Bohemian Danâides, Hummel had fallen asleep, worn out with playing his A minor concerto, the Blahetka and the Wiek were surpassing each other in rope-dancing pieces, while the fair Madame Pleyel with the Russian Nicholas studied finger exercises and the right use of the pedal, and Carl Czerny had made such a grand reputation as a piano teacher that one respected the biggest donkey who could rightfully call himself "pupil of Czerny." (Just as to-day with the diploma "pupil of Liszt.") At that period—I speak of 1847—there brooded over all Europe that heavy atmosphere which preceded the hurricane. There was a world's exhibition in which only Capri and Baiae took part. The Jews were regarded as the missing link between the sharks and the damned, and the cobbler's wife felt herself quite justified in letting the apprentice call her "My Lady." Then there were only high well-born, specially well-born and well-born. Metternich and Sedlnitzky carried their heads so high in the bureaucratic heaven that we could come to speech with them only by a long ladder of patrons. Ferdinand the Kind had appointed Herr Leopold von Meyer his master perspire on the piano, and in all Austria there existed only one liberal and brilliant man—without character, indeed, from the topmost hair of his head to the nails of his toes—Saphir, the editor of the *Humorist*. Real enjoyment was only found in Scholtz and Nestroy, with Grois and Treumann as substitutes. The world felt and knew right well that it was a time of awakening, and that rats, mice, moles and prairie dogs were ruining the fields outside. But the people had its bock beer, its Felsenkeller beer, its lager beer, its Strauss, its Lanner, its Sperrl, its ballet girls, its street Phrynes, its pretzels, its sausages, its Limburger, its Imperial Royal Court Theatre, where it assumed airs of brains and talent; its Imperial Royal Kärnthnertheater Theatre, where archducal *institutrices dans les devoirs d'un homme* were exhibited; in brief, the people were very merry by night and very sleepy by day, and whistled "God preserve the Emperor" where and when it pleased the police. Then came Franz Liszt and gave twelve concerts.

A remark about the man before we gauge the artist.

That Liszt was a great man until he assumed the abbe's cassock is beyond all question. If Liszt had been—which he never was—a thoroughly modest and innocent youth, even then he would have become the most conceited fop, the very type of Narcissus. Just think of this one thing—to what a limitless extent was he sought, adored, flattered by women! Not only by women of Bohemia, *filles moniales* full of caprices; not only by Becky Sharps and Mrs. Leo Hunters; not only by poor, empty-headed, speculating daughters of the middle class, but by ladies of the highest rank, dreaded like Agrippina, grovelled before like Pompadour, ladies in whose power it was to reward a refusal with Spielberg or Spandau—nay, even ladies who *par ordre de Muphti* played the part of mothers of their country and found out that the crown and the glory thereof could not metamorphose their respected spouses, the insipid, enervated father of the country, into a Voltaire or a Faublas. They all flocked about Liszt like Bacchantes about the panther, they all felt his pulse with rosy fingers, they all made eyes at him as if by word of command, they all put a question. How few or how many received an answer? No one will reveal the secret, Liszt least of all. Liszt is French through and through, and Hungarian by birth. The French and the Hungarian are both pleasure seekers. But high above every other theory they place discretion toward the weaker and fairer sex. The hypermoral German nation loves scandals about its great men; it cares more for the corsets and petticoats of Kaubach's models than for Kaubach's works. It understands corsets and petticoats, and is only happy when it can bring the great man or the loving woman, or both, to the pig-trough where its own swine are feeding. Yes, my fine German nation; a little less soldiering, a little more education and then much would be improved and beautified. "Honor women," said your Great, really Great Frederick; "He who respects me," said the Frenchman Diderot, "does not uncover my nakedness." Mark this, good Germans, and become a little more courteous.

(To be continued.)

... Another pianist, no longer in the prime of life, but whose touch is said to still preserve some of the magic of former days, Mme. Szarvady (*née* Klauß), is going to spend the season in London. This lady received her musical education under the care of Schumann, at Dresden. He was her kindest and best friend from her childhood until the end of his prematurely closed life. When quite a young girl she played at the private concerts at the Court of Saxony. She was before its publication the first to perform Schumann's concerto at a musical festival at Leipsic. Her first appearance in London, on which occasion she played Mendelssohn's concerto in G minor, was made at the New Philharmonic concerts under the leadership of Berlioz. That master had heard her at a soirée given in the Rue du Bac by Dr. Dionysius Lardner, who had been asked by Dickens, then the editor of the *Daily News*, to represent that paper as its Paris correspondent. During the Prince Consort's lifetime Mme. Szarvady—at that time Mlle. Klauß—was frequently summoned to Osborne to play before the royal children and so aid in their musical education.

FOREIGN NOTES

... The "Amours d'Arlequin" is the title of a new musical drama, with music by M. Léon Cornet, lately produced at Ghent.

... Two new operas at Weimar are "Quintin Messis, der Schmied von Antwerpen," by Göpfart, and "Der Schmied von Ruhla," by Lux.

... Mr. Sims Reeves gave another of his concerts at the Albert Palace recently. He sang three times, and Mr. Santley four. Miss Hope Glenn and Mr. Walter were among the artists engaged.

... Mr. H. Burce, the new manager of the Court Theatre, Liverpool, has initiated already one excellent novelty at that house by causing the orchestra to "play out" the audience at the termination of the performance.

... There is still some question of two performances of Gounod's "Mors et Vita," in the Trocadéro, at Paris, toward the end of May, after which the work will be produced in Geneva and Copenhagen. There is also some talk of a performance of Liszt's "Legend of Saint Elisabeth" in the Trocadéro, under the care of M. Colonne.

... The performances of Mr. August Mann's orchestra in Scotland during the past winter should greatly assist the culture of high-class orchestral music, which has made much progress there in the last ten years. Forty concerts were given in Glasgow, Edinburgh, Greenock, Paisley and Dundee, and the financial results have not been altogether disappointing, although the surplus balance of the Glasgow season was not so large as usual.

... A second new opera on the subject of "Merlin" has just been finished and accepted for performance on no less important a stage than at the Berlin Royal Opera House. The work is the first opera of Philipp Ruefer, a Belgian, who has for a long time been teacher at the Kullak Conservatory, Berlin, from which he went at the foundation of the Scharwenka Academy over to the latter, where he is still teaching orchestration and score-reading.

... Arthur Loch has published a work, "The Real Author of the *Marseillaise*," in which it is shown that the composition "Marseillaise" was taken from the oratorio "Esther," composed long before 1792, by the director of the Cathedral of St. Omer, named Grisons. An autographic copy of the original is published in the book, which note for note compares with the melody. By this authority the authorship of "Rouget de l'Isle" rests upon a republican legend only.—*Neue Musiker Zeitung*.

... It is a rare thing to hear music spoken of in a parliamentary debate, but the other evening one honorable member, with possibly unconscious ingenuity, described two other members who were trying to approach accordance, but had not yet succeeded, as sounding respectively the notes G sharp and B flat. So clever an acoustical comparison deserves mention. There may be a day when harmony will find a large place in a truly inharmonious assembly. Perhaps an occasional musical performance in the house would be a gain, by invoking a spirit of peace and a desire to be just and reasonable.—*London Musical Standard*.

... A new opera in two acts, entitled "Gwendoline," was produced on April 10, at the Théâtre de la Monnaie, Brussels, before a crowded and enthusiastic audience. The words are by Catulle Mendès, a well-known Paris writer. The music is by M. Emanuel Chabrier, an advocate of forty-five, who took to music a few years ago. Wagnerian influence is shown in the orchestration. There are some powerful passages and effective displays of musicianship. The scene is laid in England at the time of the Danish invasions. The general impression is that the work presages future fame. It was a decided success. The composer was called twice at the fall of the curtain.

... The first piano rehearsals for "Tristan" commence on June 29. The first stage rehearsal on July 2. Stage rehearsal with orchestra, for "Parsifal," on July 12. Grand dress rehearsals for "Parsifal" and "Tristan" take place on July 17 and 18, and general rehearsals of both works on July 20 and 21. Fifty-five ensemble rehearsals, without the solo rehearsals, will be held for both works. The orchestra will consist of artists from all countries, and Mr. Levi has been fortunate in finding unexceptionable talent. Messrs. Halir, of Weimar, and Fleischauer, of Meiningen, are the principals. With the exception of the violas and wind instruments all is complete. A new hotel of grand dimensions has been commenced.—*Neue Musiker Zeitung*.

... The universal proscription of Italian opera seems to have aroused the ambition of the only two composers who could hope to give it a fresh lease of life by breathing into it some of the force and spirit of modern orchestral music. Signor Arrigo Boito is said to have made up his mind at last to complete and produce "Nerone," on which he has been more or less engaged for a dozen years. Verdi's visit to Paris is authoritatively asserted to have had something to do with the production of "Otello." The new work will probably be performed in La Scala about the beginning of 1887, but there is a chance of its appearance in Paris in a French version at an earlier date. That Verdi aims at some approach to the instrumental treatment of the school of Berlioz and the methods of the Wagnerian melodrama may be surmised from the fact that before he left Paris he particularly requested a hearing of M. Ernest Reyser's "Sigurd," which was accordingly presented at the Grand Opera. It was rumored some time since that Verdi's new opera would be without choruses, but this is now denied, the choral element being as largely used as in "Aida."

PERSONALS.

RAVELLI AND CHERUBINI.—Ravelli, the tenor, and Cherubini, the basso of Mapleson's company, who have deserted their manager because he would not pay them, have gone into the concertizing business on their own hook. They have engaged Signor Siccardi as manager, and will thus try to sing their way back from San Francisco to New York.

LISZT, O LISZT.—From London comes the following story about Miss Minnie Palmer: "On Friday night, April 9, 1886, Abbé Franz Liszt witnessed a performance of 'My Sweetheart' from the Royal box at the Strand Theatre, London, and heartily applauded Minnie Palmer. During the intermission between Act II. and Act III. the great musician visited Miss Palmer behind the scenes, and said to her: 'My dear little one, I want to compose a song expressly for you, and hope to hear you sing it, as a foretaste of what I shall soon hear when called to lead a celestial choir.'"

MISS EDITH MAAS.—Miss Edith Maas, sister of the recently deceased English tenor, Joseph Maas, has just come out in London as a professional vocalist. She is said to possess a rich soprano voice, but is at present very amateurish.

SIR ARTHUR WILL UNVEIL.—On May 10 Sir Arthur Sullivan will unveil, in Westminster Abbey, a memorial of the late Sir John Goss, the admirable composer of church music, who was Sullivan's master for a time.

MISS GERALDINE ULMER.—It is stated that Miss Geraldine Ulmer has been engaged for the principal part (that of the *Egyptian Princess*) in Gilbert and Sullivan's new opera, when it is produced at the Fifth Avenue Theatre, New York, next autumn.

WELCOME, DANNREUTHER.—Mr. Dannreuther, the Buffalo violinist, expects to settle in this city and become associated with the Philharmonic Society. We need good violinists in New York, and gentlemen of Mr. Dannreuther's well-known ability are welcome.

DEATH OF WOLF.—Herr Max Wolf, composer of several popular comic operas, died lately in Vienna, aged forty-seven. His "Cesarine," "The Pelerin," "In the Name of the King," "The School of Love," &c., and many effective works are well known.

SGAMBATI.—Signor Sgambati played Beethoven's E flat concerto the other day in Rome at a concert at which his Symphony in D was given.

VAN ZANDT'S FATHER.—Mr. James R. Van Zandt, father of Mlle. Marie Van Zandt, was among the passengers who sailed on the steamer Cephalonia from Boston on the 29th inst. Mr. Van Zandt goes to Europe in the interest of the Redpath Lyceum Bureau, of Boston, with a view of bringing to America some celebrities for next season. We hope among them will be his talented daughter.

CLARENCE EDDY'S ENGAGEMENTS.—Mr. Clarence Eddy, of Chicago, the well-known organist, played at Jacksonville, Ill., on Monday and last night at Quincy. He will open a new organ at Springfield, Ill., on May 11, and to-morrow night he performs with the Apollo Club, of Chicago, when Dvorak's "Spectre Bride" and Rheinberger's "Christoforus" will be produced.

MISS JULIETTE CORDEN.—Miss Juliette Corden, a young soprano of this city, created a perfect furore in Toronto, Can. She sang at the last Monday Popular Concert, and all the critics unanimously predicted for her a splendid future. Of Miss Corden the *Toronto Evening News* says:

The vocalist of the evening was Miss Juliette Corden. She was not unknown to a Monday Popular audience, having appeared at a concert earlier in the season. Miss Corden's voice is a soprano of the purest kind, her upper notes being sung with remarkable clearness and power. In the Mozart aria, "Batti, Batti," she had an opportunity of displaying all the resources of her attractive voice. Miss Corden had three recalls.

MAX SCHNECKENBURGER.—Among the papers left by a friend recently deceased in the little Swiss village of Burgdorf—in the cemetery of which repose for now thirty-six years the remains of Max Schneckenburger, the poet and composer of "The Watch on the Rhine"—the original manuscript of this patriotic war song has been found. It is again proposed to erect a monument to him, larger and more imposing than the one set up in Schalkalden some years ago, and a committee has been formed in Tuttlingen and Thalheim (the latter being the poet's native place) to that end, and an appeal to the nation at large has been made. With the consent of the poet's widow and son a request was addressed to the municipality of Burgdorf for permission to remove his remains to Thalheim, which was granted at once, and thus before many days the ashes of the German songster will be deposited in German soil. The funds for the monument will not be long in collecting. —*Paris Register*.

POUGIN'S "VERDI."—The excellent French musical critic, M. Arthur Pougin, has published with Calmann-Lévy, of Paris, his "Verdi: Histoire anecdotique de sa vie et de ses œuvres," which is written in the author's usual fluent and accurate manner, and contains much biographical and familiar matter not hitherto published in a convenient form. A portrait of the composer, a full list of his works, a bibliography, and an index complete the volume, in which there is a good account of the master's simple and noble life, and of the operas which have made him so famous in every musical country. One interesting feature is a short autobiographical story of the composer's early career (furnished to the publisher Ricordi of Milan) in which Verdi tells in a few pathetic words how he lost his first wife and their two children

within the space of three months, while he was busily engaged with his first and only opera-buffa, "Un Giorno di Regno," the juvenile work which failed so signally in Milan in 1840, and afterward in Venice and Florence.

RUBINSTEIN.—Rubinstein was lately in Paris, and charming exceptionally large audiences with his chronological programs. César Cui, the Franco-Russian composer, has written an excellent short commentary on Rubinstein's selections for the benefit of his Parisian admirers. The *London World* denies that the Parisians do not love music. Liszt has departed, and Rubinstein has arrived. Liszt, whom the critic M. Francisque Sarcey calls "ce prodigieux banquiste du piano," appeared among the Parisians as an exalted and quasi-legendary figure, an ancestor whose presence evoked souvenirs. Rubinstein comes simply as the acknowledged king of pianists, and a small poster announces his concerts and immediately every seat is taken. He needs no advertising, no puffery, no *réclame*; he assumes no inspired airs, nor does he maltreat the keyboard; not a muscle of his face moves while he plays; he has no external elegance; his bosom is never laden with ribbons and crosses; vanity seems utterly foreign to his concentrated and intense nature. The Parisians compare the enthusiastic and impressive, yet simple, reception of Rubinstein with the irritating puffery that marked the recent visit of Liszt.

We find the following item in a Baltimore and also in a Pittsburgh exchange: "Rubinstein's nerves are giving away badly. At a recent recital in London he fainted at the piano, and the considerate audience would not permit him to resume when he was better, although he wished to do so."

As Rubinstein has not lately been in London and is expected there only by the end of this month, he cannot very well have fainted there, and the whole item seems to be manufactured of whole cloth.

The *Times*'s Paris correspondent, on the occasion of Anton Rubinstein's recent visit to the French capital, gives the following gossip about the great artist:

Rubinstein's dream is to write a sacred opera of which the great figure shall be the Saviour; for, although a professed freethinker, the musician is capable of great enthusiasm whenever he speaks of the "Sublime Figure." What will be his conception of the subject? Will it be the Christ of the Russians or of the Latins—of the Greek Church or of Rome? We do not know. But, however this may be, the attempt must present considerable interest as a species of epilogue to Massenet's "Hérodiade," which brought down the anathemas of scandalized priests and bishops alike upon its author and its interpreters. M. Massenet, though, stopped short at the Precursor, unwilling to wound "prejudices which, if he did not share, he at least respected." M. Rubinstein has no such hesitation; his intention is to erect upon the stage the Cross of Calvary.

Frenchmen are not particularly pious, but I doubt if any manager would venture upon any such exhibition; yet it is the one great idea of the composer's life, which haunts his brain as he steams across the Continent to the exclusion of every other. He neglects his piano for that idea; he rarely opens one, save it be when the fever of inspiration strikes him. Nor does he take with him on his travels a single sheet of music-paper, nor a score, dotting down only on the tablets of his memory what inspiration gives him, always sure, when it is needed, to remember everything. As someone once said: "Rubinstein's brain is the most enormous musical library in the world." Very highly educated is he also; speaks Russian, French, English, German and Italian with all that facility which is inherent in the Slav races.

Twenty years ago he was married, and every summer joins his family at Prascor, where his wife, a lady of exemplary piety, resides in strict seclusion during his winter absences. One of his sons, now a lad of nineteen, is a pupil of the cadet school at St. Petersburg, being destined for the army; the other two children, a girl of sixteen and a boy of fourteen, live with their mother; none of them inherits their father's wonderful musical talent. Rubinstein is prodigal to excess; he lives, emphatically, *en grand seigneur*, spending his money royally, and wherever he goes surrounded by a bevy of ladies, generally of Russian ladies; not of ladies in love with him, as are Liszt's admirers, but of patriotic ladies, for Rubinstein represents the incarnation of the national art. When he is here he receives at least thirty visits from the magnates of the Russian colony every day, and his concerts at the Salle Erard are the rendezvous of all the great names and celebrated beauties of Moscow and St. Petersburg, who may happen to be then in the French capital. A great man, too, is he socially; he has just been named Marshal of the Court, and that title gives him precedence over everyone except the princes of the blood, immediately after whom he takes rank at all the imperial ceremonies.

Yet, notwithstanding this high favor, he is the least vain of men, not at all inflated by his success, as Liszt is. He is polite and gracious to everybody he never presumes on his position, and on his travels bears without a murmur the petty annoyances and discomforts of the tourist. Once when in Spain, after a grand concert in Toledo, he missed the train to Granada, where he was expected. It was eleven P. M., and the next was expected only at three A. M. "What is to be done?" asked his secretary, Mr. Wolf. "Shall we have a special?" "Yes, if you can get one," replied the musician. But no special could be got, and so, as Wolff was sleepy, Rubinstein cast about the station until somebody had been hunted up. It was a railway porter, who knew *bélique*, at which the two sat down and played on a portmanteau top for two hours and a half with a couple of greasy packs of cards brought from a neighboring wine-shop. "He played a very close game," said Rubinstein, when I heard him tell the story; "very much like the Czar's!" The porter certainly might have been more embarrassed in a musical duet, although he would have had an immense superiority over his partner; he would have seen the instrument, which the artist cannot do, as he is nearly blind. "Je ne vois plus mon piano, mais je le sens," he remarks sadly.

CARREÑO AND TAGLIAPIETRA.—Mme. Teresa Carreño and Signor Tagliapietra are still in the West Indies. They were at last accounts at Trinidad, and were to return thence to Caracas and afterward to visit Maracaibo, Curaçao and Porto Rico. Trinidad newspapers of April 12 contain glowing accounts of the concert of the preceding evening. Mr. Chs. Werner, who is well-remembered as a violoncellist by New York audiences, took part in the Trinidad performances.

MME. ROZE'S DEFIANCE OF LAW.—Mme. Marie Roze was, with her husband, Colonel Mapleson, leaving the stage door at Liverpool on Saturday night, when a baby was thrust through the window of the brougham with a request from the mother that the prima donna would christen it. At first she proposed to give it the name of Henrietta, after the *prénom* of her husband, but this delicate compliment Colonel Henry Mapleson courteously but firmly declined. So the popular artist kissed it

and gave it the name of Marie Roze Conolly. Then Colonel Henry had to turn out his pockets for the christening present, and the product was 9s. 7d. In thus interfering with the duties of those ordained, Mme. Marie Roze has, I fear, committed a severe ecclesiastical offence. The punishment (under a statute of Edward IV.), is, I believe, that she shall stand for a week in the pillory, and shall afterward be nailed by the ears to the door of the parish church. —*London Figaro*.

OTTO SUTRO.—After the recent performance of "Judas Maccabæus" by the Baltimore Oratorio Society, a musical admirer of Mr. Otto Sutro, the indefatigable president, thus poetically paraphrases his laborious work on behalf of the society in the *Maryland Journal*:

LINES.

Inscribed to Mr. OTTO SUTRO, the president and master builder of the Oratorio Society of Baltimore; suggested by its recent performance of "JUDAS MACCABÆUS."

Muses, see! a hero comes!
Wake piano, organ, drums;
Odes prepare, the laurel bring,
Songs of triumph to him sing,
And crown his name
With tuneful fame
Who set your captive spirits free,
And led you on to victory.
Vain were all our storms of grief;
Found our sorrows no relief;
Music's form was fallen low;
Mourned we in desponding woe,
That none would dare
The unequal war,
Your drooping heads with joy to raise,
And tune your harps to songs of praise.
'Till this leader, bold and brave,
Came to conquer and to save;
Bidding harp and lute awake,
Such pure melody to make
As ne'er before,
In Baltimore,
With pious orgies, pious airs,
Sent heavenward harmonious prayers.
Then let gratitude ascend
To your hero and our friend:
May his life with joy be crowned,
For the blessings shed around
By battles fought,
And wonders wrought,
That in one band he might unite
These strains divine for our delight.

April 20, 1886.

L. M. C. W.

MANCINELLI.—The Italian papers declare that Signor Mancinelli, the celebrated conductor of Bologna, has been engaged to direct the orchestra during an opera season in London this summer.

GERSTER'S HEALTH.—Mme. Gerster is stated to be thoroughly restored to health. She is in Paris, and it is reported that she will come to London for the season.

VON BÜLOW RIGHTLY REBUKED.—Hans von Bülow has caused another one of his inevitable scandals. He played at one of the concerts of the Russian Musical Society at St. Petersburg, when a lady and gentleman, honorary members of that organization, crossed through the hall to their seats, in the neighborhood of the podium. As they passed by the player he, without interrupting his performance, swore at them in French in so loud and outrageous a manner that the whole public could hear it. Later on, when Bülow conducted Rubinstein's "Ocean" symphony, the greater part of the audience ostentatiously left after the third movement, and Bülow was left to conclude the concert in almost solitary rage. The rebuke of the audience however, was a deserved one.

GOUNOD IN A SARCASTIC MOOD.—The annual review of the Parisian musical season is prefaced this year by M. Gounod, who has contributed some "reflections on the music of the period." An extract in the nature of a catechism of a composer of the future is interesting:

Q. What is the art of music?

A. The art of combining sounds in a manner painful to the ear and wearisome for the mind.

Q. Why painful to the ear?

A. Because music, when it caresses the ear, has a tendency to develop the listener's sensual to the detriment of his intellectual nature, and the holiness of art forbids that it should make itself the accomplice of such corruption.

Q. Why do you add "and wearisome for the mind?"

A. Because it thus becomes a means of stimulating and developing intellectual energy and raising the mind to the transcendence that is the rational summit of art and inaccessible to the vulgar masses.

Q. Have not the great masters hitherto held an adverse opinion on the subject?

A. Yes, because they still walked in the darkness that surrounded the childhood of art; now the gloom is gradually dispelling, thanks to the triumphs of modern aesthetics, and at present we compose music as Sganarelle once practised medicine, "in accordance with a quite new method."

Q. Then art must be a sort of modification?

A. Precisely.

Q. Wherefore?

A. Because the property and duty of all exalted missions is to combat the relaxation of nature by the practice of the virtues, and principally by that of patience in trials.

Q. What is the essential condition of genius?

A. A lack of ideas.

Q. What do you mean by this?

A. I mean that genius, being the creative faculty, its distinctive characteristic must be its likeness to the Creator, who made all things out of nothing.

And so on, and so on, for after the error has been admitted at the start, one can progress indefinitely in the domain of the absurd.

Courtney Concert.

THE third concert of the Courtney pupils (tendered as a complimentary benefit to Mr. and Mrs. Courtney) took place on Monday night before a large audience at Chickering Hall. The program was as follows:

PART I.

The Third Mass.....	Charles Wells
(First time in public.)	
Soloists:	
Kyrie.....	Miss Ida C. Haring.....Soprano
Gloria.....	Miss Lizzie Seymour.....Contralto
	Mr. Wm. H. McCully.....Tenor
	Mr. F. A. McGurn.....Bass
Soloists:	
Credo.....	Miss Edith Rockwell.....Soprano
Sanctus.....	Miss Julia O'Connell.....Contralto
Benedictus.....	Mr. Wm. F. Tooker.....Tenor
Agnus Dei.....	Mr. Chester I. Cole.....Bass

PART II.

1. Quartet, "When the Vesper Bell comes stealing".....Florimo
Miss Figgis, Miss Joslyn, Mr. Horne, Mr. Lever.
2. Song, "Maidenhood".....Bartlett
Mrs. Floyd-Jones.
3. Double Quartet, "Shining and clear two raindrops lie".....Draper
(First time.)
Miss Coates, Miss Zill, Miss Joslyn and Miss Seaman; Mr. Callan,
Mr. Horne, Mr. Tilton and Mr. Cole.
4. Aria, "So shall the Lute and Harp awake" ("Judas Maccabeus") Handel
Miss Jessamine Hallenbeck.
5. Aria, "Ach! mein Sohn" ("Le Prophète").....Meyerbeer
Miss Louise Engel.
6. Polacca, "Io son Titania" ("Mignon").....Thomas
Mrs. Sybella Eastman Judkins.
7. Quartet, "The Golden Ring".....Folk-Song
The Courtney Ladies' Quartet.

PART III.

Stabat Mater.....	Rossini
SOLOISTS:	
Miss Martha Spitzer, soprano.	Mr. N. Callan, Jr., tenor.
Miss Hattie J. Clapper, contralto.	Mr. John H. Wilson, baritone.
	Mr. Disney Robinson, bass.

As the tenor part was taken by Mr. Callan at short notice, the "Cujus Animam" was sung by Mr. Courtney.

Those who distinguished themselves especially on this occasion were Mrs. Sybella E. Judkins, Miss Hattie J. Clapper and Mrs. Helena Taylor, the latter of the Courtney Ladies' Quartet. Mr. Courtney must also be commended for his singing of the "Cujus Animam."

New York Operatic Club Concert.

THE New York Operatic Club, composed of ladies and gentlemen of the New York Conservatory, under the direction of their instructor, Chevalier Filoteo Greco, with the assistance of Mr. Gustav Becker, pianist, and Mr. Otto Schreiner, violinist, presented at Steinway Hall on Friday evening last a program, the vocal selections of which, with one exception, must have satisfied the most ardent admirer of the Italian school, the exception being the Beethoven number, the great master's name seeming curiously out of keeping with its surroundings.

The concert opened with a, to us, unknown piano solo by an equally unknown composer, which even the clever technic of the pianist failed to invest with anything of interest. Mr. Schreiner, was honored with an encore at the close of his number, De Beriot's "Scènes de Ballet," and in response repeated the latter part. The composition seems to be a great favorite with this young violinist, as it was, if we mistake not, the same selection he played at the last conservatory concert, only a few weeks since. Of the vocal portion of the program we can only repeat what was said on the occasion referred to above, as singers and selections were much the same.

Miss Farrington and Signor Carrano so captivated the audience that they were obliged to repeat the "Ave Maria," by Giorza, said on the program to be "new." Mr. Hanly was also favored with a recall. By far the most pleasing feature of the entertainment was the chorus from Donizetti's "L'Elisir d'Amore," sung by the young ladies of the club.

Miss Avery's Concert.

MISS HARRIET AVERY, a promising young soprano, gave a successful first concert at the Metropolitan Opera House Concert Hall on last Tuesday night. There was a large, cultivated and enthusiastic audience present that seemingly greatly enjoyed the concert-giver's efforts, which consisted in two songs by Godard and Rubinstein, the duet "Torna mi dir," from "Don Pasquale," sung with Mr. Lawton, an aria from Gounod's "Queen of Sheba," and her share in the quartet "Good Night," from "Martha," the other three parts of which were rendered by Mrs. Leo and Messrs. Lawton and Morawski. Miss Avery displayed a well-trained and very agreeable soprano voice of considerable power and compass; besides she sings and phrases in a musicianly manner, and possesses an uncommonly attractive stage appearance. What with all these advantages we are probably not wrong if we predict for Miss Avery a bright artistic career.

Besides the aforementioned vocal assistance, which in every instance also included the usual solo number for each of the three artists and a duet between Mrs. Leo and Mr. Morawski, instrumental soli were given by that irrepressible scraper on the violin, Mr. Lauzer; by Mr. Homer N. Bartlett, who played two interesting piano compositions of his own and Liszt's "Tannhäuser-March" transcription, and last, as well as least, by Mr. Tipaldi and the Tipaldi brothers, who performed on the mandoline, a solo instrument which sounds like the continuous unwinding of several diatonically-tuned alarm-clocks.

Carlos Hasselbrink's Concert.

CARLOS E. HASSELBRINK, the excellent young violinist and concertmaster of the Metropolitan Opera House and Symphony Society orchestra, gave a well-attended matinee musicale at Steinway Hall on Tuesday, the 27th ult. He was heard to great advantage in the first two movements from Goldmark's beautiful E major suite for piano and violin, in which Signor Emilio Agramonte rendered the piano part very satisfactorily. Furthermore in a pretty romanza by G. Hollaender and Sarasate's "Habanera," which latter piece Mr. Hasselbrink, being a Cuban, played with particular fire, understanding and that peculiar rhythmic swing that the Cubans give to that dance. Mr. Hasselbrink has a good technic and tone, and plays with perfectly clear intonation. He greatly pleased the audience, and was encored. Assistance at this concert was rendered by Miss Ella A. Earle, soprano; Mrs. Anna Bulkley Hills, contralto; Christian Fritsch, tenor, and Gonzalo Nunez, pianist. The latter, although evidently somewhat nervous, displayed musicianly qualities and an evenly developed technic and beautiful touch.

Important from Baltimore.

THE third and last concert of the Germania Mannerchor, of Baltimore, was given by that society at their own hall on Thursday last. Their present conductor, Mr. W. Edward Heimendahl, is well known in New York musical circles, having been a resident of this city before taking the position he now occupies. The rather difficult program was satisfactorily rendered, and especially the male chorus showed signs of marked improvement since Mr. Heimendahl's accession to the conductor's chair. The concert was opened by Reissiger's overture to the "Felsenmühle." Then followed "Waldmorgen," by Rheinberger, well sung by the male chorus, which later on in the program gave Bruch's "Römischer Triumphgesang." The other numbers were two melodies for string orchestra, by Grieg, the first aria from "Joseph," by Méhul, which, with the exception of a small error in time at the beginning of the adagio, was very creditably rendered by Mr. Zimmermann; Schubert's "God in Nature," transcribed for mixed chorus and orchestra, by Franz Wüllner, and a new composition by Mr. Heimendahl entitled "The Forest." The music is set to a poem by Seidel, and offers many opportunities for descriptive music, which the composer has made ample use of. The middle movement is for alto solo (Miss Maddox), in which the dancing of the "glimmering sunlight" through the "overhanging leaves" is well illustrated by the orchestra. The chorus is well treated, the scoring is effective, and the number, which we hear is being published by Luckhardt, in Berlin, and is of about twenty minutes' duration, will be a very welcome addition to the not too abundant number of works for mixed chorus of smaller compass.

THE PHILHARMONIC ORCHESTRA, OF BALTIMORE.

Since Mr. W. E. Heimendahl's arrival in Baltimore music seems to be looming up on all sides. Not long ago he was instrumental in starting the Maryland Glee Club, a male chorus society, and lately he has succeeded in organizing a Philharmonic orchestra, which will give concerts during the coming season on a plan similar to the one the New York Philharmonic Society has adopted. The musicians will manage the concerts, and the orchestra is being incorporated at present. It is mostly due to Mr. Heimendahl's efforts, who understood how to wield together into one body the opposing elements among the musicians of Baltimore, that the organization has been completed in a comparatively short time, and that the musical people of Baltimore have taken an immediate and vivid interest in the undertaking; there have been several meetings of the most prominent people in musical circles for the furtherance of the purposes of the orchestra, and such help is secured that the orchestra will next season start on a sound financial basis. At the last meeting Mr. Heimendahl was unanimously elected as vice-president and conductor; the president will not be a musician, but a gentleman who by his standing in the community and his influence will be willing and able to contribute largely to the success of the organization. The orchestra, which will consist of about fifty performers, will give five concerts next season and will engage first-class solo talent to appear at each of them. As the musical direction is in such competent hands we do not doubt that the concerts will be not only a financial but also artistic success, and we wish godspeed to the newly-born infant of the fair muse. May it live long and prosper.

"Don Caesar."

IN these times of general strikes it would have been almost marvelous if a pretty operetta like Dellinger's "Don Caesar" would not have made a hit. But such it did, and in reality almost a "ten strike," if we may take the favor with which it met at its first performance at Wallack's on Monday night, by the McCaull Opera Comique Company, as a criterion for the future success of the production. The cause of the favorable reception the work has met with all over Germany, and more especially in Berlin and Vienna, and last Monday also in New York, must be attributed to the many bright and catchy airs that pervade this first work of an evidently very talented and ambitious young composer.

There is a pretty serenade in it, made much of both in the first and second acts; some good ensemble numbers, like the quartet in the first and the duet in the beginning of the third act; an effective and brilliant finale in the Strauss style to the first act and many other acceptable numbers. But there is also apparent in the music a lack of originality, a striving after grand opera effects in heavy orchestration and dramatic musical compilations,

and these are rather tiresome. On the whole, however, the handling of the entire work, the libretto of which is like that of the well-worn opera of "Maritana," taken from Victor Hugo's novel of "Don Cesar de Bazan," is rather skillful and musicianly.

As regards the performance at Wallack's, Mr. McCaull's forces did not all show to particular advantage. Signor Perugini, it is true, is a rather good *Don Cesar*, vocally, however, more so than histrionically, and Mr. DeWolf Hopper is very funny as *Don Renudo Onofrio de Colibrados*, but Mr. Hoff as the *King* is very weak, Mr. Charles W. Dungan as the *Prime Minister* simply abominable as a singer and as stiff as a stick, Miss Bertha Ricci scarcely more than satisfactory as *Maritana* and Miss Genevieve Reynolds wretched as *Donna Uracca*, singing, as she does, mostly from a quarter to three-quarters of a tone out of tune. A word of praise is due, however, to Mme. Mathilde Cottrelly, who sings and acts *Escudiro* charmingly. The stage-setting is very fine and the new costumes very pretty. Chorus and orchestra under Signor DeNovellis did their utmost, especially in quantity, of which there was generally more than quality. The opera will run for several weeks and probably with success.

HOME NEWS.

—The Columbia College Glee Club will give a concert at Chickering Hall on Friday evening of this week.

—Mrs. Anna Bulkley-Hills left last Wednesday per City of Rome for England. Her address is American Exchange, London.

—Mme. Eugénie de Roode Rice will give two recitals of piano music at Chickering Hall on the afternoons of May 7 and 14.

—Mr. Max Maretzek is busily at work on the music of a two-act comic opera which is to bear the title of "The Peach-blow Vase."

—Mr. Gus. Kerker goes to London this month, and Mr. Fred. J. Eustis will probably succeed him as musical director of the "Evangeline" company.

—Mrs. Estella Ford has been engaged for the first performance of "The Spectre's Bride" by the Apollo Club, Chicago, May 6.

—Mr. Frank H. Tubbs has accepted the position of choir director and tenor soloist at St. Andrew's Church, One Hundred and Twenty-seventh-st., New York. A chancel choir has been organized, and a full choral service will be introduced.

—A "kindersymphonic concert" will be given for the benefit of the Baby Shelter connected with the Church of the Holy Communion, under the direction of Mr. Augustin Cortada, in the concert hall of the Metropolitan Opera House to-morrow evening.

—A farewell concert was given last Thursday afternoon at Steinway Hall by Mme. Sacconi, the harpiste, and Signor De Anna, the baritone, formerly connected with J. H. Mapleson. Both are excellent artists and deserving of the applause they received on this occasion, which was probably larger than the monetary remuneration they are likely to have received. Artistic assistance at this concert was rendered by Misses Christine Ross-wog, soprano; Ida Klein, soprano; Marie Groebel, contralto; Carlos Sobrino, pianist and A. J. Davis, organist.

—The representations, on a scale of exceptional magnitude, of "The Mikado" have drawn throngs of amusement seekers to the Metropolitan Opera House. The performances are to end with the current week. The soloists are not all strangers in New York. Miss Mary Beebe, a charming *Yum-Yum*, is well known here, and Messrs. Brocolini (*Pook-Bah*) and Olmi (*Pish-Tush*) are old friends. Others are new-comers, such as Miss Alice Carle, a capital *Katisha*, and Mr. N. S. Burnham, the *Mikado* himself. The new *Ko-Ko* is Mr. J. W. Herbert, who models his work apparently on that of Mr. George Thorne.

—This is the last week of the "Gypsy Baron" at the Casino. On Monday evening of next week the roof garden is to be opened, and Mr. Aronson will present the English comic opera "Erminie" for the first time in America. The principals of the cast are: *Erminie*, Miss Pauline Hall; *Cerise*, Miss Marion Manola; *Princess de Grampoune*, Miss Jennie Weathersby; *Javotte*, Miss Agnes Folsom; *Marie*, Miss Victoria Schilling; *Cadeaux*, Mr. Francis Wilson; *Ravenne*, Mr. W. S. Daboll; *Marquis de Ponvert*, Mr. Carl Irving; *Eugene Marcel*, Mr. Harry Pepper; *Chevalier de Brabason*, Mr. Max Freeman; *Simon*, waiter at the Lion d'Or, Mr. A. W. Mafin. Mr. Heinrich Conried's connection with the Casino having ceased, "Erminie" is to be presented under the direction of Mr. Harry Paulton, one of the authors.

—The Brooklyn season of Philharmonic concerts closed with the eighth one on last Saturday night, which drew a very large audience, and which, like the New York last Philharmonic concert, brought an entire Beethoven program. This consisted of the "Egmont" overture, which was admirably played by the large orchestra under Theodore Thomas. Next followed the adagio from the incidental music to "Prometheus," in which the cello obligato was nicely rendered by Mr. Hartdegen, while the just as important flute obligato was played with charming tone and dexterity by Mr. Oesterle. The chorus of the Brooklyn Philharmonic Society then sang the noble "Hallelujah" chorus from the oratorio "The Mount of Olives" with power and precision. The second half of the program was taken up by the Ninth Symphony, the three orchestral movements of which master-work were rendered in fine style, while the solo quartet in the

last movement, consisting of Mme. Louis Pyk, Miss H. D. Campbell and Messrs. Candidus and Stoddard, was rather unsatisfactory and uneven as to time and intonation.

—The Mendelssohn Quintet Club is giving concerts in Iowa cities before large and enthusiastic audiences.

—The third and last of Mrs. Sherwood's piano recitals at Providence, R. I., was a deserved success.

—Mr. Rudolph Aronson has arranged with Messrs. Bunner & Henderson for the translation and adaptation of Audran's "Serment d'Amour," to be put in rehearsal immediately on the presentation of "Erminie" at the Casino.

—Last Wednesday the Chicago Opera House Conservatory pupils and teachers gave an interesting entertainment, on which occasion the ballet music from Frederic Grant Gleason's opera "Otto Visconti" was played by the Chicago Opera House orchestra.

—Miss Fannie Hirsch will sing at the next Arion concert on May 9. On May 13 she will sing at Chickering Hall, on May 14 at a concert of the Euphonia Society, Brooklyn, and on May 18 she will sing at a concert in Paterson under the direction of Mr. Oberski.

—Miss Maud Morgan's concert at Chickering Hall on last Saturday night was well attended. The young harpiste had the assistance of Miss Harriet Avery, the charming soprano, Mme. Marie Nellini, Holst Hansen, Michael Banner, August Hyllested and the veteran Geo. W. Morgan.

—Mr. Conway, the manager of the Baltimore Academy of Music, treated the people of the Monumental City to some excellent performances of "The Mikado" last week, which was given by the company which sang at the Fifth Avenue Theatre here during the past season. The American Opera Company will give performances at the Baltimore Academy of Music during the end of this week.

—Jerome Hopkins's Twentieth Springtide at Steinway Hall convinced us that he is full of ideas and has a happy facility in giving expression to his musical conceptions through the medium he has adopted in his entertainments. Mr. Hopkins had large audiences, and we are glad of an opportunity to congratulate him on his perseverance and his success.

—The following directors of the Academy of Music for the year were unanimously elected Monday night: W. B. Dinsmore, R. L. Cutting, Jr., Clarence A. Seward, W. R. Travers, John Hoey, J. J. Goodwin, C. A. Contoit, William Cutting, F. F. Gunther, W. P. Douglass, Edward Brandon, José F. de Navarro and Herman R. LeRoy. Mr. De Navarro was elected in the place of H. N. Smith, who has retired. Votes of thanks were passed to the president, Mr. LeRoy, and the secretary, A. J. Murphy. Much satisfaction was expressed at the

financial prospect for the coming year. The bookings already amount to \$33,600, more than ever before.

—The first concert given by the Ladies' Orchestral Society, a club consisting of fashionable amateur musicians of the fair sex, occurred at Mrs. John Taylor Johnston's music parlor last Saturday, and was a decided success. The following was the program rendered:

"Air," Bach; Gounod's "Ave Maria;" "Sous le Balcon," R. Wuerst, op. 58; sonata by Kuhlau; "Addio, Napoli," Wenzel Schuster; "Oberlander," Joseph Gongl; cavatina, J. Raff; "Largo," Handel; "Le Dernier Sommeil de la Vierge," J. Massenet; overture, "Die Zauber Flöte," Mozart.

Some of the sprightly amateur performers were: First violins, Miss Wilde, of Boston; Miss Irene Stoddard and Miss Pillsbury. Second violins: Miss C. Pillsbury, Miss Lydia Emmett, Miss Jewett and Miss Wright. Double bass: Miss Ella Smith and Miss Charlotte Wotherspoon. Violoncellists: Miss Margaret Johnston, Miss Constance Arnold, Miss Fanny Parker, of Newark, and Mrs. Schultz. Organ: Miss Sloane. Piano: Miss Torrance. Leader: Reinhard Schmels.

—The New York Harmonic Society announces its final concert of the season for Wednesday evening, the 12th inst., at Chickering Hall, for the benefit of the fund for the erection of the statue of Liberty. The chorus numbers eighty voices and will have the support of Mr. Richard Hoffman at the piano, also of Misses Clapper and Hallenbeck, Messrs. Dennison, Dufft and Phinny, and a full orchestra. Mr. Penfield's cantata "Eighteenth Psalm" will have a hearing; also choruses by Gade and Mendelssohn with lighter works. Mr. Penfield will conduct.

—The Metropolitan Opera House Company held their annual meeting last week. Twenty-two members were present, representing \$560,000 worth of stock. The stock was increased \$245,000, to take the place of the bonds on boxes. The total stock is now \$1,290,000. The members generally expressed themselves satisfied with the business of the year. The following directors were elected: James A. Roosevelt, G. H. Warren, Luther Kountze, G. G. Haven, W. K. Vanderbilt, W. H. Tillinghast, Adrian Iselin, Robert Goelet, Jos. W. Drexel, Edward Cooper, Henry G. Marquand, George N. Curtis and Levi P. Morton. Mr. Morton takes the place of Jos. O. Parish, now absent in Europe. The following officers were elected: James A. Roosevelt, president; G. H. Warren, vice-president; Luther Kountze, treasurer; Edmund C. Stanton, secretary.

—"The Hermit of Cashel," a spectacular operetta by Harley Newcomb, was given last Saturday evening at the University Club Theatre, in presence of a very large audience. The principal parts were sustained by Miss Bertha O'Neill (soprano), Miss Emilie A. Allen (soprano), Miss Louise Widmayer (mezzo-soprano), Miss Minnie Widmayer (contralto), Mr. Herbert Forrest (baritone) and Mr. Worden D. Loutrel (tenor), and there were besides numerous fairies, gypsies, villagers, zouaves, pantomimists and merrymakers who all contributed to the good effect of the

ensemble. The scenery was appropriate, the costumes picturesque, and the chief performers acquitted themselves of their respective roles to the evident delight of the audience. The performance was for the benefit of the Chapin Home and Brevoort Mission, and proved a gratifying success.

—A number of ladies of this city are to give a musical and theatrical entertainment at the Academy of Music to-morrow afternoon for the benefit of the Bartholdi pedestal. Mrs. Lloyd Aspinwall, Mrs. Lester Wallack, Mrs. Henry Clews, Mrs. John Sherwood, Mrs. Algernon S. Sullivan, Mrs. Henry L. Hoguet, Mrs. Charles Coudert, Mrs. Frederick Gibert, Mrs. Le Faivre, Mrs. Montant, Mrs. Bettner and Mrs. S. V. R. Cruger form the Committee of Arrangements. Mrs. John D. Townsend is the general manager. The dramatic part of the entertainment will be under the supervision of Messrs. Lester Wallack and A. M. Palmer. Signor Agramonte and M. Paul Willard will have charge of the musical part. Among the ladies and gentlemen who have volunteered their services are: Mme. Fursch-Madi, Mrs. D. P. Bowers, Miss Marie Wainwright, Miss Helen Dauvray, Mrs. Howard, Mme. Constance Roberti, Miss Helen Bruno, Miss Jeanne Franko and Miss Fanny Davenport, and Messrs. Lester Wallack, A. P. Burbank, Kylie Bellwe, Louis James, A. Salvini, Edward Sothorn, E. Agramonte, Paul Willard, Burr W. McIntosh, Sam Franko, Raphael Navarro, S. Behrens, E. Vicarino and Mr. Radcliff. The "Little Tycoon" Comic Opera Company will also appear and three French choral societies are to sing. The proscenium boxes have already been taken by Mrs. Joseph W. Drexel, Mrs. E. J. Woolsey, Mrs. Eugene Kelly, Mrs. Henry Clews, Mrs. Bettner, Mrs. Frederick Gibert, Mrs. Frederick Billings, Mr. Parke Goodwin, Sir Roderick Cameron, Mrs. John D. Townsend, Mrs. Theodore Moss, Mrs. E. G. Hubbard and Miss Helen Dauvray. Among others who have secured boxes are Mrs. Charles Coudert, Mrs. Henry L. Hoguet, Smith Ely, Vernon H. Brown, Cyrus W. Field, A. J. Dyett, Mr. Havemeyer, Henry Lawrence, Dr. Sayre, Mrs. A. S. Sullivan and Miss De Bebian.

Music in Baltimore.

BALTIMORE, April 29.

THE third and last concert of the Germania Männerchor was given last evening in the hall of the society, assisted by a large chorus of ladies and an orchestra of twenty-eight pieces. The concert was of special interest in the fact that the composition by the director, W. E. Heimdahl, "Waldeinsamkeit," for alto solo, mixed chorus and orchestra, was performed for the first time. It will shortly be published by Fried. Luckhardt, Berlin, where other works of the same composer are also published. The work suffered considerably through an unevenly balanced orchestra, the four first violins, three second and two violas being too light for the wind instruments and voices. The work, despite such a drawback, was well rendered, and the orchestration reminds one of Raff's "Im Walde" in rich coloring and in effects representing the songsters of the grove and the humming of insects. "Waldeinsamkeit" stamps the composer as a person of great talent, if not genius. At the conclusion he was twice recalled. The rest of the program was rendered in a manner which called forth the enthusiastic applause of the large audience. Baltimore is to have a new Philharmonic Society next season. Fifty instrumentalists have been already secured. They will give five concerts during the season. W. E. Heimdahl is chosen director.

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THE MUSIC TRADE.

EIGHT HOURS OR TEN.

As we go to press the condition of affairs between the firms and men employed is in a chaotic state, with the exception of those firms who have temporarily acceded to the demands of the United Piano workmen. The following table will illustrate the state of the piano manufacturing industry in this city in its present unpleasant relations with the eight-hour agitators:

BAUS, AUGUSTUS, & Co.—Men at work on ten-hour basis; evidently do not know what they want.

BEHNING & SON.—Closed on Monday. Opposed to eight hours as a normal working day; will resist. Factory closed.

BEHR BROTHERS & Co.—See manifesto in another part of the paper. Opposed on principle to eight hours as a normal working day. Factory closed.

BENT, R. M. & Co.—Opposed to eight hours, but have arranged matters.

CHICKERING & SONS.—Mr. Frank Chickering returned from Boston on Monday and stated that no indication existed at present in his factory to show that the workmen were in sympathy with the movement in this city.

CHRISTIE & Co.—Against eight hours.

CONNOR, F.—Eight hours' work with eight hours' pay.

DECKER BROTHERS.—Mr. Decker received the men on Monday morning and refused to entertain any other idea than one based upon a ten-hours' working day. Factory closed.

DECKER & SON.—Believe in ten hours as a working day and will maintain that belief. Factory closed.

ESTEY PIANO COMPANY.—Working eight hours and on Saturday to noon. This system was introduced by the company sometime ago, and it appears to be working satisfactory to it.

J. & C. FISCHER.—Maintain that ten hours constitute a normal day's work. The workmen of this firm are all in favor of eight hours. The factory will remain closed until the firm can find men who are willing to work ten hours.

E. GABLER & BROTHER.—The men at Gabler's factory came to work as usual at seven A. M. on Monday. Mr. Emil Gabler pays no attention to the demands of the union.

HAINES BROTHERS.—Believe in ten hours as a day's work.

HALE COMPANY.—Opposed to eight hours. Factory closed in part, but will accede to eight hours.

HARDMAN, PECK & Co.—Part union and part non-union men. Opposed to eight hours as a normal day's working time.

HARRINGTON, E. G., & Co.—Opposed, on principle, to the eight-hour agitation.

HAZELTON BROTHERS.—Inform us that they have had no call from their men, and are running the factory on the ten-hour basis.

JAMES & HOLMSTROM.—See reply to their workmen, printed in another part of the paper. Concede eight hours, with a reservation.

KNABE, W., & Co.—Nothing heard from the factory in Baltimore; everything quiet at the close of business on Monday.

KRAKAUER BROTHERS.—Willing to grant some concession.

KRANICH & BACH.—Opposed to eight-hour system. Prove that it cannot operate under existing conditions. Factory closed.

LINDEMAN & SONS.—Opposed to eight-hour system.

MATHUSHEK PIANO COMPANY.—No news from the factory in New Haven.

NEWBY & EVANS.—Eight hours' work and eight hours' pay.

PEASE, C. D., & Co.—Told their men that ten hours would constitute a day's work with them. The men were to have sent in their final answer just as we were going to press. They were to discuss the question at the office of the Executive Committee. Pending

the discussion the factory is running as usual, but will be closed if eight hours are insisted upon.

PEEK & SON.—Eight hours' work, eight hours' pay.

SMITH, F. G.—Part union and part non-union men.

SOHMER & Co.—Eight hours' work with eight hours' pay, without conceding any principle. This was arranged after due deliberation, with the knowledge that the eight-hour demand is only a preliminary demand to be followed by another later this year. But the firm found it to its own advantage to concede at present.

STECK, G., & Co.—Eight hours' work with eight hours' pay. The firm does not concede anything in principle. The men can work as many or as few hours as they choose, provided they do not demand any advance of the present rates.

STEINWAY & SONS.—See Steinway & Sons' address in another part of this paper and Mr. William Steinway's remarks. Men at work since yesterday morning, beginning at seven o'clock. Majority of two-thirds in favor of ten-hour system.

STULTZ & BAUER.—No information could be obtained. Men were at work on Monday.

STURTEVANT & Co.—Opposed to eight hours, but have arranged.

WATERS, H., & Co.—Pay-day Monday and men at work. Decision was to be rendered just as we went to press.

WEBER, A.—Pay-day Monday. Men at work as usual then. Mr. Weber has definitely informed his men that he will not accede to any eight-hour system. If insisted upon factory will be closed.

WESER BROTHERS.—Could secure no definite information.

WHELOCK, W. G., & Co.—Could secure no definite information, but understand that the firm is opposed, like other reasonable people, to the eight-hour suicidal scheme.

The organ of the Socialistic party, the *Volkszeitung*, says among other things:

KROEGER & SONS.—Employs 20 men. Will grant the eight hours, but have closed the factory.

GROVESTEN & FULLER COMPANY.—Employs 15 men; has granted the demands. Three men are piece-workers, and their wages were to be arranged yesterday.

These are the latest accounts as we go to press.

Everything is in a state of uncertainty, and will continue so for some time, we believe.

The action manufacturers are controlled in their acts by the course which will be taken by the piano manufacturers. If the piano factories finally close, the action factories will naturally follow. If not, then not.

STEINWAY & SONS.

The Workmen in Harmony with the House.

MR. WILLIAM STEINWAY, head of the house of Steinway & Sons, had a conference with the workmen of the Astoria factories and the New York factories on Monday afternoon and supplemented his written address with a few remarks which are worthy of reproduction in our columns.

"Under the present circumstances," said Mr. Steinway, "it is impossible for the piano manufacturers of New York to consent to any advance in the cost of production, as they would in consequence be placed outside of competition with both the importers of foreign pianos and the larger manufacturers of pianos in Boston, Baltimore and Philadelphia. There are no indications that any concerted action exists for a reduction of the hours of labor among the piano makers of those cities. Our firm is willing to continue manufacturing under the existing condition of affairs and prepare our fall stock; I also guarantee work on full time, but cannot for one moment take into consideration any compromise proposition on a nine hours' basis, which you are willing, as you say, to accept. I also say to you that several of

the small manufacturers who have agreed to accept your eight-hour proposition were actuated by the fact that it is only a more graceful way to submit to the poor condition of trade prevailing at present than acknowledging to you that their trade is stagnant. But Steinway & Sons cannot resort to anything but a positive adherence to principle, and it is therefore incumbent upon me to say to you that our original position must be adhered to both for the future of the piano trade here and your own welfare. It will be admitted that an experience of thirty-six years in the piano business entitles me to an opinion of the true state of affairs, and I know that the welfare of this trade depends upon a continuation of the present system.

"Moreover, I have in my possession the written evidence that in our three factories more than two-thirds of the workmen are in favor of ten hours as a day's work and this is an additional reason why we cannot change our ultimatum. Our supply of finished pianos is a large one, and in case of a strike our house would not be embarrassed."

On the strength of these remarks the workmen retired, and, as a result, they went to work yesterday morning at seven o'clock, that is, on a ten-hours' basis.

GILBERT & CO

THE opening of a New York wareroom and offices by Gilbert & Co., at No. 83 Fifth-ave., under the management of Mr. W. A. Kimberly, was announced some time ago in the columns of *THE MUSICAL COURIER*. This event is of much importance, for it virtually establishes the wholesale trade of the Gilbert pianos in this city, from which its chief trade in bulk will now be done.

A special full-page advertisement in this edition of *THE MUSICAL COURIER* gives a correct illustration of the factory building in the Highlands, in Boston, where the Gilbert pianos are made and now turned out in larger quantities than ever.

It is not generally known in the trade, but it is nevertheless true, that with the exception of the hardware and the iron plate of the piano, every part is made by Gilbert & Co., in the sense in which this applies to piano construction. That is to say, Gilbert & Co. make their cases and other wood-work, they make the actions themselves and as much of the piano as is possible, excepting the hardware and plate.

Three kinds of square pianos and seven styles of uprights are manufactured by the firm, the latest style being a small instrument, style M (see full-page advertisement), the dimensions of which are 4 feet 9 inches in length, 3 feet 11 inches in height and 1 foot 10 inches in depth. The advance sheets of the new catalogue are now before us, and in referring to this new style we notice the following statement, which we herewith reproduce:

It is a well-known fact that the upright piano is rapidly taking the precedence over all other styles for home use. Special attention is called to our new Baby Upright, style M, which dealers desiring to increase their renting stock will find to be especially adapted for that purpose, it being of such dimensions that it is readily handled in houses where the narrow stairs and passageways would preclude the possibility of placing a piano of ordinary size. This piano is full 7½ octaves, full rich tone, a baby in size, a giant in power. We feel assured that a fair investigation alone is necessary to convince intending purchasers of the justness of our claims to superiority.

We predict for this instrument unusual popularity among dealers who will handle it as soon as they will have investigated it, for it combines many qualities that are desired by dealers who are after a "renting" piano which is convenient in size and will remain in tune.

The company is pushing, energetic, and with its headquarters in this city will continue to increase its business to an extent which will surprise most persons interested in the piano business.

—Mr. Ernest Knabe, of William Knabe & Co., Baltimore, is ill.

—Mr. I. N. Camp, of Estey & Camp, is expected in town today. Mr. Herrburger, of Herrburger-Schwander, of Paris, France, is also expected. Mr. J. W. Ebert, of Altoona, is here and so was Mr. T. F. Scanlan, of Boston.

—Freeborn G. Smith, Jr., son of the celebrated manufacturer of the Bradbury pianos, started on the 24th ult. on an extended tour through California and the Western States, going by the Isthmus and to return by rail on the Central Pacific road. His object combines restoration to health (which has become impaired by his many business cares) rest, pleasure and business. There are so many inquiries from California regarding the Bradbury pianos and desires expressed that they may be had in that State, that Mr. Smith has decided to give the matter of opening a branch house in San Francisco serious consideration, and with this object in view, Mr. Smith, Jr., will, by personal investigation, be enabled to materially aid his father in arriving at a wise conclusion.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

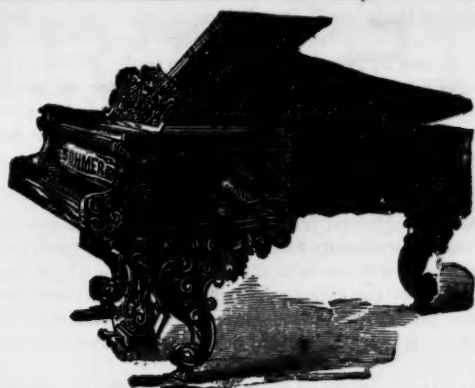
SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES
FREE.

NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

CARL MAND
BY SPECIAL APPOINTMENT
PIANOMANUFACTURER
TO THE
ROYAL COURT AND TO HER MAJESTY THE EMPRESS
OF GERMANY
COBLENZ, GERMANY.

1880 DÜSSELDORF First Prize for overstrung Grands.
1880 DÜSSELDORF First Prize for overstrung Cottages.
1881 MELBOURNE First Prize, Grand Gold Medal, for overstrung Pianos.
1883 AMSTERDAM First Prize, Grand Diploma of Honour for overstrung Grands.
1883 AMSTERDAM First Prize, Grand Diploma of Honour for overstrung Cottages.
(Only Highest Distinction for the whole Kingdom of Prussia.)
1884 LONDON Member of the Jury, not competing.
1885 ANTWERP First Prize, Grand Diploma of Honour for overstrung Grands.
1885 ANTWERP First Prize, Grand Diploma of Honour for overstrung Cottages.
1885 COBLENZ Only First Prize of Honour by Her Majesty the Empress Augusta.

TESTIMONIALS from Abt, Brahms, von Bülow, Friedheim, Ganz, Jell, Liszt, Madame Clara Schumann, Servais, Thalberg and Wagner express the opinion that these Pianos possess incomparable beauty of tone, have an elegant touch, and remarkable durability.

The ESTEY ORGANS have been favorites for years.



No Organ is constructed with more care, even to minutest detail.

Skilled judges have pronounced its tone full, round, and powerful, combined with admirable purity and softness. Illustrated Catalogue sent free.

J. PFRIEMER,

PIANO-FORTE

HAMMER * COVERER,

Grand, Upright and Square.

FACTORY AND OFFICE:

229 East 22d Street, New York.

THE CELEBRATED

WEAVER

Parlor and Chapel Organs.

Agents wanted in every State and Territory. First-class instruments and thorough protection guaranteed. Send for Catalogues, Testimonials, &c., to the
WEAVER ORGAN AND PIANO CO.
FACTORY: YORK PA.

**KRAKAUER
BROS.**

MANUFACTURERS OF FINE GRADE

Upright Pianos

WAREHOUSES:

40 Union Square, New York.

FACTORY: 739 AND 731 FIRST AVE.

THE WILCOX & WHITE ORGANS

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.
Send for Illustrated Catalogue.

WILCOX & WHITE ORGAN CO., Meriden, Conn.

AGENTS

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

DECKER & SON,
Grand, Square and Upright Piano-Fortes,
WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.
Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.
"LEAD THEM ALL."

THE PUBLIC

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

FISCHER
ESTD 1840.
PIANOS
RENOWNED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.
GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREHOUSES:

415, 417, 419, 421, 423 425 & 427 W. 28th Street, New York.



65,000
NOW IN USE.

THE TRADE LOUNGER.

THE parallel column is a dangerous weapon to people who have no memories and no copy-books. The patrons of THE MUSICAL COURIER who will read the two following letters, both written by Mr. George W. Carter, will admit that I am correct in making this statement.

These are the two letters:

GROVESTEEN & FULLER PIANO COMPANY, 71 MERCER-ST., NEW YORK, April 22, 1886.

Harry E. Freund, Esq.:

DEAR SIR—I notice a long article in THE MUSICAL COURIER in relation to changing number of the piano that was shipped to the Century Piano and Organ Company some time ago. I looked that case up and settled it with the W. W. Kimball firm myself. I will say that the shipment was made by the Emerson Piano Company to New York city, and the pianos were sold by McEwen & Co. for export, and Mr. Conway sent me the "numbers" and I traced the shipment up and the matter was settled by me with Mr. W. W. Kimball satisfactorily in view of his having called our attention to Mr. McEwen, whom he introduced as a very smart agent and an honorable dealer, and I have every reason to believe he was and is at the present time, notwithstanding these insinuations made against agents who have seen fit to change their business relations with the company that I once represented and organized. Please put this in your valuable paper in justice to the McEwen Company. Yours very truly,
GEO. W. CARTER,
Formerly President
Emerson Piano Company.

Let us glance at these two letters. The one says that "the pianos were sold by McEwen & Co.," the other says "Mr. McEwen did not ship the pianos." There is nothing more to be said of Mr. Carter as a logician, but something will be said by me in reference to the piano marked "750,000" which was an Emerson piano, with its original number altered.

The Century Piano and Organ Company sold that piano.

Mrs. Maggie Gow, then of Minneapolis, bought it.

It was an Emerson piano, the number of which was altered to 750,000.

The transaction took place in Minneapolis, April 22, 1884.

Mr. George W. Carter knew nothing of it.

Mr. George W. Carter was in Boston that very week.

The negotiations which resulted in a change in the Emerson Piano Company were pending then.

He was a party to those negotiations, of course.

After May 1, 1884, Mr. Carter had nothing whatever to do with the Emerson Piano Company.

And everything in connection with this "750,000" piano has taken place since May 1, 1884. I never accused Mr. Carter or Mr. Rodda with knowing anything about this "750,000" Emerson piano.

I stated several weeks ago that Mr. Carter, who now signs himself "formerly president Emerson Piano Company," never was the president of the company, because the company never had a president. The Emerson Piano Company is no incorporated body, but a simple copartnership, and the original articles of copartnership define Mr. Carter's duties to have charge of the mill-room at the factory. Those duties are as important in a large piano factory like the Emerson as those of a traveling agent or superintendent or treasurer. If Mr. Carter was president of the company he would have had the right to sign checks, &c., which he never had. There was no president, and therefore no opportunity for any president to sign or countersign a check.

As to Mr. Carter's closing remarks in reference to myself personally, I have only this to say, that I never asked either the original Grovesteen & Fuller house or its successors for any business or advertising, for I felt instinctively that when Mr. Carter became associated with the successors of Grovesteen & Fuller, some kind of stenciling of the classes I am engaged in exposing would be indulged in, and I consequently could be of "no use" to Mr. Carter. When he gets his "New Emerson" piano into the market I shall follow it up through the trade as I do the McEwen, Paris, Swick, and other

pianos of that class. They belong to my classes II. and IV. in the stencil business, and I never touch them, as is well-known by this time in the piano trade. Mr. Carter is right when he states that he has no use for me, and I suppose that I am entitled to enjoy the same view as to him, but for THE MUSICAL COURIER he certainly has use, or he would not read it and not answer what it states.

Mr. N. J. Haines, Jr., has this to say: "There is such a firm or corporation as Haines & Co., and the papers relating to it will be on a file in a few days. I am the president of the company. It has no relations with any other piano firm, and will manufacture the Haines & Co. piano. It will manufacture pianos, and does so today."

Mr. Haines declined to give any further information as to where the factory is located. He intends to continue the present retail store with more than usual energy, and believes in it as an excellent stand. I do not know where the factory of Haines & Co. is located, but quote Mr. Haines's language.

De Long & Co., of Philadelphia, have taken Haines & Co.'s pianos.

Mr. Albert Krell, of Cincinnati, who is in town this week, requests me to state that he never wrote to Mr. Victor S. Flechter anything on the subject of a Jacobus Stainer violin, to which Mr. Flechter alluded in a letter written to THE MUSICAL COURIER, and which appeared in our issue of last week.

There has been some undervaluation examination going on in the sheet-music importation business. The details will be published in course of time, as soon as the instigator can be detected. By the way, G. Schirmer, the sheet-music importer, has lost the trade of M. Steinert & Son, New Haven. That firm imports directly, just as William Rohlfing & Co., of Milwaukee, do.

A scheme is on foot to make Freund's *Music and Drama* a stock concern by placing as much of \$25,000 among members of the music trade as is possible and interesting them as stockholders in the future of the paper. The firms mentioned are Sohmer & Co., Augustus Baus & Co., Hardman, Peck & Co., A. Weber, William A. Pond & Co., Paillard, the importer of Swiss music-boxes, A. H. Louis, varnish dealer and investor in piano men's notes, and B. L. Luddington, investor in piano men's notes. Messrs. Sohmer & Co. have not gone into the scheme, and neither have Augustus Baus & Co. Whether or not the other firms mentioned are interested, I cannot state definitely.

I cannot see how such a scheme can help the piano manufacturers who would enter upon its consummation. It seems perfectly natural to me that all the good that would be said in a paper in which they would be part owners would become neutralized the very moment it becomes known that they are financially interested; and that it will become known seems pretty sure. While the scheme is perfectly legitimate it does seem impracticable. It is virtually running a paper under the management of a Board of Directors who really represent conflicting interests. However, it may as well be tried as not.

F. F. Veling, formerly in the piano business in Pottsville, Pa., is out of the business, and, as he is considerably harassed by useless circulars, &c., requests me to make this statement.

The following item is taken from Mr. Fox's *Indicator* of last Saturday:

In a recent issue of THE MUSICAL COURIER, Marc A. Blumenberg said that "the Grovesteen & Fuller Piano Company manufactured the Star Piano." To this soft impeachment General Manager George W. Carter gives a most emphatic and unqualified denial.

I would be very much obliged to Mr. Fox if he would be kind enough to state in what number of THE MUSICAL COURIER or on what page I ever made such a statement. Mr. Fox has recently printed statements as coming from me which I never made, and when I proved that he misrepresented me he simply kept quiet. This time I insist upon it that Mr. Fox shall show me where and when I made the above statement attributed to me. It has become a question of journalistic ethics, and I insist upon instruction.

The manner in which the Hardman pianos are advertised by some of the agents of the firm of Hardman, Peck & Co. was referred to in the last number of THE MUSICAL COURIER. I again print an advertisement in

reference to the Hardman piano. It is ingenious, and has a vein of originality running through it:

Silence in the Arctic Regions

AND THE ARCTIC CHILLINESS WHICH SILENCE AT HOME ENCOURAGES.

Travelers in the Arctic regions adjacent to the North Pole, agree that the intense silence is frequently as hard to endure as the intense cold. Of the two, the silence is more acutely unbearable, as productive of a sense of utter isolation and loneliness, whereas mere cold encourages activity, or if excessive produces lassitude and drowsiness before death ensues. Silence is torture. Cold benumbs. A combination of these two is something terrible. And yet this Arctic silence and coldness finds a duplication almost in the home where there is no piano—no Hardman instrument to break the silence and raise the social temperature. The Hardman piano will bring more sunshine and banish more coldness from the household than any other influence brought to bear upon the social circle. In this, the members of the firm of Mellor, Hoene & Henricks, of 77 Fifth avenue, are high-priests of the gospel of "sweetness and light." The head of a household who neglects to add a Hardman piano to the list of his home's attractions should be doomed to an Arctic silence for the rest of his life. The firm referred to are ready to make good every claim put forth for the Hardman, and to give the purchaser every advantage as to terms and payments.

Let us all emigrate to Germany and start a big piano factory to supply the American market with instruments.

Karl F. Witte on Italy.

Editors Musical Courier:

DEAR FRIENDS—During a rapid but successful trip through Italy under the glorious banners of Rud. Ibach Sohn, Barmen-Cologne, I managed to gather some information about pianos, which I offer to your esteemed readers, so much more cheerfully as I fail to find even the slightest allusion to it in the writings of Mark Twain, General Grant and other distinguished Americans who have visited that lovely country. Italy, as your enlightened readers know, is that old boot dangling from the lower shelf of Europe into the Mediterranean Sea, not exactly in the angle prescribed by Newton's Bill of Gravitation, but still not enough out of the perpendicular to make you feel uneasy when you are in it. Well, I slid down the shin side of the shaft, descended to the great toe and crept up again by the calf side via Venice, and this is in extract form what I learned there. Italy boasts of over 200 soi-disant piano factories, but only a few out of the whole number deserve that name in its American meaning. This will be better understood by the fact that the entire production of the country, limited mostly to the Northern provinces, is in the neighborhood of 2,500 per annum. They make almost exclusively uprights, a few of which are quite good, but as good workmen are scarce and dear there and nearly all materials must be imported from Germany or France at high rates of duty, the native industry finds it hard to compete with the middle class of Germans in price and with the upper class of Germans in quality and will consequently not attain a great development. In olden times the French piano had a strong foothold in the Italian market, but has now long been superseded by the superior quality and activity of the German industry, the same as in Spain and Portugal. Five-sixths of the pianos imported into Italy are of German origin, and although the Italian is naturally economical, still his fine musical ear draws him towards the better and best German instruments, notwithstanding their price. The Italians at home are a charming, genial sympathetic race, warm-hearted, impulsive and musical every inch. Why, I sat in the wine-shop of La Bella Brigida at Naples, with two gentlemen from Cincinnati, not unconnected with the pork trade, when in came a blind fiddler (basso profundo at the same time), with his guitar-playing nephew, who had a sweet tenor voice. After they had sung and played "Dolce Napoli," and all those other bewitching Neapolitan romances for us, the Cincinnatians naturally wanted to hear the "Star-Spangled Banner," and whistled it for them, but so much out of tune that I thought I was visiting their establishment at home; but, lo and behold, within three minutes our artists, born musicians as they were, played the tune correctly!—at least to my hearing. But I'm boring you. Good-bye!

K. F. W.

Official Tables.

THE following are official tables of exports and imports of musical merchandise, including pianos and organs:

VALUE OF IMPORTS OF MUSICAL INSTRUMENTS.					
Month ending March 31, 1886					\$129,475
Month ending March 31, 1885					111,406
Nine months ending March 31, 1886					1,056,766
Nine months ending March 31, 1885					1,145,645
EXPORTS OF MUSICAL INSTRUMENTS.					
	ORGANS.		PIANOS.		ALL OTHER PARTS.
	No.	Value.	No.	Value.	
Month ending March 31, 1886	701	\$42,999	63	\$17,676	\$14,477
Month ending March 31, 1885	652	48,965	86	24,485	7,999
Nine months ending March 31, 1886	6,531	391,510	554	167,163	104,594
Nine months ending March 31, 1885	6,723	453,887	711	189,044	70,553
					713,484

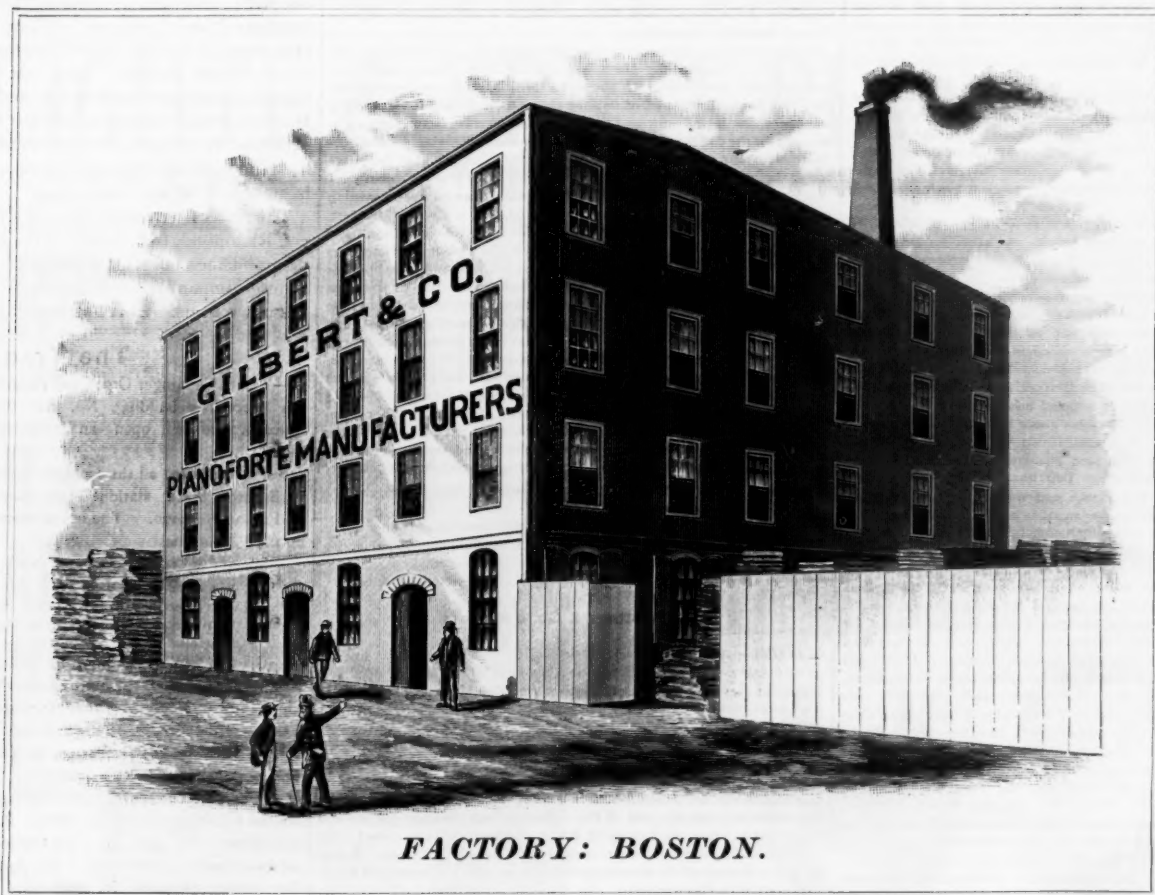
—One case of hammerfelt was shipped last Friday per steamship Bohemia to Germany. The felt was manufactured and shipped by Mr. Alfred Dolge.

CILBERT * PIANOS.



BABY UPRIGHT. Style M.

Manufactured by **GILBERT & CO.**



FACTORY: BOSTON.

— OFFICES: —

No. 521 WASHINGTON STREET, BOSTON,

— AND —

No. 88 FIFTH AVENUE, NEW YORK.

THREE ADDRESSES.

Steinway & Sons, Behr Brothers & Co. and
James & Holmstrom's Addresses to
the Workmen.

AN DIE ARBEITER VON STEINWAY & SONS.

Nachstehendes Schriftstück wurde in englischer Sprache unserem Herrn William Steinway gestern von zwei uns unbekannten Mitgliedern des Exekutiv-Komitees der "United Piano Makers", die Herren George McVey und Jos. Helback, überreicht:

(Übersetzung:)

NEW YORK, den 26. April 1886.

WERTHE ARBEITGEBER:

Ihre Arbeiter haben freiwillig dafür gestimmt, dass vom 1. Mai 1886 an acht Stunden Arbeit ein Tagewerk sein sollen und dass Samstag der 1. Mai 1886 ein Feiertag für die Arbeiter sein soll. Dieselben haben ebenfalls das Exekutivkomitee der United Piano-makers autorisiert, die Arbeitgeber zu besuchen, und deren schriftliche oder mündliche Antwort zu empfangen. Sollten Sie noch nicht bereit sein, Ihre Antwort zu geben, so können Sie dieselbe bis Mittwoch den 28. April nach 351 Ost 17. Strasse senden, wo dieselbe entgegengenommen wird, mit der Hoffnung, dass Sie diese Vorschläge in günstige Erwägung ziehen.

Wir verbleiben, achtungsvoll:

EXKUTIV-KOMITEE DER UNITED PIANO MAKERS.

Auf Herrn Wm. Steinway's Anfrage, wie es mit der Lohnfrage stünde, gaben die beiden Komitee-Mitglieder folgende zusätzliche schriftliche Erklärung:

Wir sind ebenfalls autorisiert, zu erklären, dass auf Beschluss der Massenversammlung und Anordnung des Exekutivkomitees der United Piano-makers die Lohnfrage der Uebereinkunft der Arbeitgeber mit ihren Arbeitern in jedem Pianogeschäft überlassen bleibt.

New York, den 26. April 1886.

GEORGE McVEY.
JOS. HELBACK.

Berzuehmend auf obiges Schriftstück, tragen wir unsere Arbeiter hiermit, ob dasselbe mit ihrer Autorisation geschehen, und, im Falle der Bejahung, was ihre Absicht in Bezug auf die daraus resultierende Lohnfrage ist? Wir ersuchen Sie hiermit, uns schriftlich davon Mitteilung zu machen, worauf unsere schriftliche Entscheidung prompt erfolgen wird.

New York, den 27. April 1886.

Achtungsvoll

STEINWAY & SONS.

In Folge vorstehender Aufforderung wurde in den drei Etablissements von Steinway & Sons, nämlich: Steinway Hall, New York; Steinway & Sons' Fabrik, 4. Ave., 52-53. Str., New York, und Steinway & Sons' Pianowerk, Astoria, von den einzelnen Branchen unter sich die Frage diskutiert und darüber abgestimmt. Das uns vorliegende schriftliche Resultat ist, dass volle zwei Drittel DER GESAMTEN Arbeiter von Steinway & Sons zu Gunsten des jetzigen Systems der zehnstündigen Arbeit per Tag sind, und kaum ein Drittel für Einführung des achtstündigen Tagewerkes.

Wir erlauben uns nun in Kürze unseren Arbeitern zu ihrer eigenen Information und Beurteilung bestehende Tatsachen vorzuführen, welche bei dem Bestreben nach kürzerer Arbeitszeit berücksichtigt werden müssen, sowohl im Interesse der Arbeitgeber, als auch der Arbeiter im Pianofach.

Die amerikanische Pianoforte-Fabrikation hat seit einigen Jahren sehr unter den ungünstigen Zeitverhältnissen gelitten, und ist fast ganz aus dem Weltmarkt, Europa, Canada, wie Australien, Central- und Süd-Amerika &c. verdrängt worden, da trotz der besseren Qualität und grösseren Dauerhaftigkeit amerikanischer Pianos, die bei weitem billigeren Preise des deutschen Fabrikates alle Konkurrenz nahezu unmöglich machten. Nach genauen Erhebungen stellt sich heraus, dass der wöchentliche Verdienst qualifizierter Pianomacher in Deutschland von 18-25 Mark, also von 4½-6 Dollars ist, bei 10-12 Stunden täglicher Arbeit—also kaum ein Drittel von dem Verdienst, welchen Pianomacher gleicher Stufe in New York bei stetiger Beschäftigung haben. Eine weitere Folge von diesem Missverhältnisse ist die stetige Zunahme des Importes in die Vereinigten Staaten von deutschen Pianos, welche nach amerikanischem Muster der Konstruktion und attractivem Aeusseren, jetzt hier zu Preisen auf den Markt geworfen werden, die bedeutend billiger als allein der Arbeitslohn ist, den Steinway & Sons gegenwärtig für das gleiche Piano zu zahlen haben. Dass sich europäische Pianos in dem nordamerikanischen Klima nicht halten, ist leider unter dem Publikum nicht genügend bekannt.

Durch die seit einigen Monaten über das ganze Land gährenden Bewegungen und die Unsicherheit aller geschäftlichen Voraussetzungen ist das Pianogeschäft fast ganz zum Stillstand gekommen, und das ersichtliche Frühjahrgeschäft für dieses Jahr total verloren. Wir haben jetzt einen grossen Vorrath von Pianos und werden bis zum nächsten Herbst ganz und gar auf Vorrath arbeiten müssen, und können dies unter jetzigen Umständen aber nur dann unternehmen, bei stetiger Beschäftigung für unsere Arbeiter, wenn die Unkosten der Fabrikation nicht vergrössert werden. Die Produktionskosten jedes einzelnen Pianos würden sich bei achtstündiger Arbeit selbst ohne Erhöhung der Arbeitspreise schon bedeutend höher beziffern, als jetzt, da für die Fabrikanten selbst bei der verringerten Anzahl von produzierten Pianos dasselbe Kapital für vorräthiges Holz, Maschinen und Bestände &c. nöthig, und dieselben Ausgaben für Zinsen, Taxes, Insurance, Druckkosten, Anzeigen, Salären und Miete &c. zu tragen wären als vorher. Die unausbleibliche Folge würde sein, dass die New Yorker Piano-Fabrikanten auch gegenüber den Bostoner, Baltimorer und Philadelphiaer Firmen alle Konkurrenz-Fähigkeit verliere, ihre Geschäfte ruiniert und sehr bald viele Arbeiter im Pianofach arbeitslos werden würden, sobald die hiesigen Fabrikanten gezwungen wären, die Preise ihrer Fabrikate zu erhöhen. Es ist daher nicht zu vergessen, dass die Möglichkeit der Erhöhung der Piano-Verkaufspreise weder von den Beschlüssen der Arbeiter, noch von dem Willen der Fabrikanten abhängt, sondern einzig und allein eine Frage der Möglichkeit des Absatzes ist, und diese Aussicht ist absolut nicht vorhanden.

In Folge der Entscheidung der Majorität von Steinway & Sons' Arbeitern zu Gunsten der Beibehaltung des zehnstündigen Arbeitstages, welche mit unseren eigenen Ansichten vollkommen übereinstimmt, und der obigen weiter angeführten Gründe, geben die Unterzeichneten folgende Antwort:

1. Steinway & Sons geben ihre Zustimmung, dass Samstag, der 1. Mai 1886, von ihren Arbeitern als Feiertag benutzt wird.
2. Steinway & Sons erklären hiermit, dass in ihren Etablissements der Normal Arbeitstag zehn Stunden ist und bleibt und unter dem bisherigen System fortgearbeitet wird.

Achtungsvoll

STEINWAY & SONS.

New York, 28 April, 1886.

(Translation of above.)

TO THE EMPLOYEES OF STEINWAY & SONS.

The following communication was yesterday handed to our Mr. William Steinway by two (to us unknown) members of the Executive Committee of the United

Piano Makers, Messrs. George McVey and Joseph

Helback:

NEW YORK, April 26, 1886.

WORTHY EMPLOYERS:

Your employees have voluntarily voted that on and after the 1st day of May, 1886, eight hours per day shall constitute a day's labor, and that Saturday, May 1, 1886, shall be a workingmen's holiday. Also, they have authorized the Executive Committee of the United Piano-Makers to wait upon their employers and receive their reply, verbal or written. Should you not be ready with your reply you can send it up to Wednesday, April 28, to 351 East Seventeenth-st., where it will be received. With the hope that you will consider these propositions favorably, we remain, respectfully,

EXECUTIVE COMMITTEE OF THE UNITED PIANO-MAKERS.

In answer to Mr. Steinway's inquiry regarding the question of wages the following additional declaration was signed by the two members of the committee:

In addition to the above we are authorized to state that the question of wages is, by resolution of the mass meeting and directions of the Executive Committee of the United Piano-Makers, left to the agreement of employers and their employees in every piano business.

GEORGE McVEY.

JOSEPH HELBACK.

NEW YORK, April 26, 1886.

We now desire to know whether or not the above communication was authorized by our workmen, and if so, what is your intention regarding the question of wages resulting therefrom. On receipt of your written communication we shall transmit to you a prompt answer.

Respectfully,

STEINWAY & SONS.

NEW YORK, April 27, 1886.

In consequence of the foregoing request the question was discussed and voted upon by the separate branches in the three establishments of Steinway & Sons, viz.: Steinway Hall, New York their finishing factory, Fourth-ave., Fifty-second, Fifty-third-sts., New York, and their piano works at Steinway, Astoria, N. Y. The result, certified to in writing, is that FULLY TWO-THIRDS OF ALL THE EMPLOYEES of Steinway & Sons decided in favor of the present system of ten hours, and barely one-third for the introduction of the eight hours' labor per working day.

We now beg to briefly lay before our employees existing facts for their own information and consideration, which, in the desire for shorter hours of daily labor, must be kept in view in the interests of both employers and their employees:

For several years past the American pianoforte industry has suffered severely from adverse conditions of trade, and has been nearly driven out of the world's markets, more especially those of Europe, Canada, Australia, Central and South America. Notwithstanding the superiority and greater durability of American pianos, all competition with the far cheaper German products became well-nigh impossible. Careful investigation has established the fact that the weekly wages of qualified piano-makers in Germany range from 18 to 25 marks (about \$4.50 to \$6), with ten to twelve hours' daily labor, this being barely one-third of the wages paid to a journeyman of the same class in New York with steady employment. A further result of this disparity in wages is the large increase of the import into the United States of German pianofortes, which are constructed on the American system and furnished with attractive exteriors, and which are thrown upon the American market in large quantities and at prices far below even the wages which Steinway & Sons pay their workmen for the same style of piano. The fact that European pianos cannot withstand the effects of our severe North American climate is unfortunately not sufficiently known to the public.

In consequence of the labor troubles throughout the country and the uncertain trade prospects, the piano business has been almost brought to a standstill and the confidently hoped for brisk spring trade irretrievably lost. We have a large stock of finished pianos on hand, and if we continue our operations it will only be for the purpose of manufacturing stock in advance for the coming fall trade and with the view of giving constant occupation to our numerous employees—provided that the cost of manufacturing be not increased. The advent of eight hours must necessarily increase the cost of production, because it would demand the same existing capital, plant, large accumulation of material, and outlays for interest, taxes, insurance, advertisements, salaries, rents and other expenses. The inevitable consequence would be to render New York piano manufacturers unable to compete even with the piano firms of Boston, Philadelphia or Baltimore; their business would soon be ruined and numbers of workmen thrown out of employment if the New York firms were compelled to raise the price of their pianofortes. Workingmen should therefore not lose sight of the fact that the probability of an increase in the prices of pianofortes depends neither upon their resolutions nor upon the will of the manufacturers, but is solely a question of demand and sale, and prospects in that direction at increased prices are at present hopeless.

In consequence of the decision of the majority of Steinway & Sons' employees in favor of retaining the present system of ten hours' daily labor (which agrees with our own views on the subject) and the further salient reasons and facts mentioned above, the undersigned declare as follows:

1. Steinway & Sons have no objection that Saturday, May 1, 1886, shall be a workingmen's holiday.
2. Steinway & Sons hereby declare that in their establishments ten hours per day shall constitute a day's labor, as heretofore, and that the present system of work shall be continued.

Respectfully,

NEW YORK, April 28, 1886.

Behr Brothers & Co.'s Address.

NEW YORK, April 28, 1886.

To the Piano Makers' Union:

GENTLEMEN—A few days ago your committee called at our office and notified us that after the 1st of May our men would not be permitted to work more than eight hours per day and that no man would be allowed to work overtime.

We were asked whether we were willing to adopt the eight-hour system in our factory and we promised your committee to give you our decision in writing. After due consideration we have concluded that under no circumstances can we adopt the eight-hour system in our factory, and we herewith notify our men that if they adhere to their demand that we will be obliged to close our factory on May 1 and keep the same closed until they are willing to return to the present basis, namely, ten hours. Below we give you some of the most important reasons why it is impossible for us to comply with your demands.

First.—If our men were to work but eight hours per day, at corresponding wages, it would in a very short time necessitate them to strike for 25 per cent. advance in their wages in order for them to earn the same amount that they do to-day.

Second.—Our men only know too well that our room for manufacturing purposes is already very much cramped, and if we were to adopt the eight-hour system we would be obliged to build another factory, put in more machinery and increase our entire plant 25 per cent. in order to be able to turn out the same amount of pianos that we do to-day.

Third.—If the eight-hour system should be adopted generally it would naturally increase the cost of everything that goes into a piano, and in consequence we should be compelled to raise our prices at least 20 per cent.

Fourth.—It would stimulate the importation of foreign pianos, which are already now gaining a strong foothold in this country, and if the American pianos were to advance from 15 to 20 per cent. they would come here in such quantities that in a very short time our factories would be run-

ning on half-time, and instead of more men being employed (as you claim) the number would be greatly reduced.

Fifth.—The higher the price of any one article, the less the consumption. If we should be forced to raise the price of our pianos you will find that the demand will decrease in about the same proportion as the price increased. Instead of more men being employed (as you claim) the number would be greatly reduced.

Sixth.—If the eight-hour system should be generally adopted and the men were to get ten hours' pay, it would naturally advance the price of everything you consume from 10 to 15 per cent. and in probably less than a year you will again call on us and demand an advance of 10 per cent., giving as your reason that everything has gone up in price, forgetting, however, that you yourselves are to blame.

Now, gentlemen, we have given you some of the principal reasons why we cannot comply with your demand, and we would advise you to reconsider your action, and allow our men to work as heretofore, ten hours. We have always been on the most friendly footing with our employees; they have been earning excellent wages, and to the best of our knowledge have always been satisfied, and we are only too sorry that they were not allowed to confer directly with us. We have not the least doubt that we could have made it plain to them that it is to our mutual interest to continue in the old way, and we honestly believe to-day that over two-thirds of our men would continue to work as heretofore, if allowed to do.

Yours respectfully,

BEHR BROTHERS & CO.

James & Holmstrom's Address.

NEW YORK, April 30, 1886.

In answer to your request as made by vote of a majority of the workmen in our employ, as represented by the authorized committee of the Piano Makers' Union, we agree to the two propositions as presented:

First.—Commencing Monday, May 3, 1886, on the plan of eight hours' work with eight hours' pay throughout our factory, with the understanding that no advance of wages will be made in at least six months.

Second.—That the factory be closed on Saturday, May 1st, to enable the workmen to take part in the workmen's general holiday parade.

Yours truly,

JAMES & HOLMSTROM.

From Minneapolis.

The following letter reached us on Monday last:

MINNEAPOLIS, April 29, 1886.

Editors Musical Courier:

Will you kindly inform us through the columns of THE MUSICAL COURIER whether Star & Co. have succeeded to Chase & Co. in the manufacture of pianos at Richmond, Va., and if so whether they are selling Chase pianos to auctioneers? Every few weeks there is an auction sale of Chase & Co. pianos in this city, and thirty or forty instruments of that make have already been sold. Any light you can throw upon this subject will be of interest to a large number of

DEALERS.

[Messrs. James M. Starr & Co., Richmond, Ind., are the successors of the Chase Piano Company, formerly located in that place. The Chases went to Grand Rapids, Mich., and are now doing business as the Chase Brothers Piano Company. Chase & Co. is neither the firm-name of the old Chase Company nor of the present firm in Grand Rapids. The first was the Chase Piano Company and not Chase & Co., and the second is Chase Brothers Piano Company, and not Chase & Co.]

Before we can give a complete answer we must be told how the name on the piano reads and what town or city is stenciled on the instrument.

The firm of James M. Starr & Co., piano manufacturers, Richmond, Ind., is one of the most honorable in the piano business in this country. The Chase Brothers Piano Company, Grand Rapids, Mich., is comparatively unknown to us.—EDITORS MUSICAL COURIER.]

The Trade.

—The B. Shoninger Organ and Piano Company, of New Haven, has leased the building, No. 215 State-st., near Adams-st., Chicago, and will open an extensive piano and organ warehouse.

—Fire destroyed all the contents in the building occupied by A. L. Bancroft & Co., stationery and piano dealers, San Francisco, on Friday afternoon. The house represents Wm. Knabe & Co. on the Pacific Coast.

—Shearer & Co., of Oneonta, N. Y., advertise as follows in the Oneonta Herald:

We would respectfully announce that owing to the ill-health of Mr. Shearer we have decided to close out our large stock of pianos and organs at wholesale prices.

—George Jardine & Son, the church organ builders of this city, recently placed the agency for their organs in Virginia in the hands of Messrs. Walter D. Moses & Co., of Richmond. Last week the firm made the first sale of a Jardine organ by securing the contract to place a \$4,000 organ in the Park Place Methodist Church in Richmond.

—Among the patents granted during the week ended April 27 are the following: To L. L. White, Portland, Ore., for a music leaf-turner; No. 340,749. To Daniel O'Hare, Newark, N. J., for brass musical instrument; No. 340,813. To Paul H. Härtling, Berlin, Germany, for mechanical musical instrument; No. 340,876. To Frank Stone, Worcester, Mass., for a sub-bass attachment for reed organs; No. 340,636. A design for a plate of an upright piano has been granted to Paul Gmehlin, New York; No. 16,658.

—W. J. Dyer & Brother, of St. Paul and Minneapolis, had six heavy cases of imported musical goods on the stranded steamer Europa, and on opening them up for examination at the St. Paul custom-house everything looked as if it had been struck by a cyclone. The stock of accordions, violins, guitars, &c., were in a million pieces, while a zinc case of violin strings created about the same consternation as the windward side of a glue factory. The insurance company settled the bill, and altogether it was the largest single sale of musical goods ever made in the Northwest.

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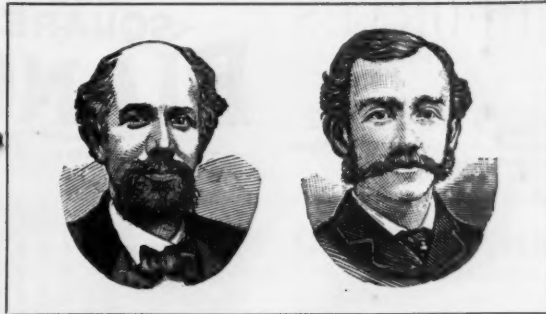
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WASHINGTON, D. C.—1103 Pennsylvania Ave.

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and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to put up inferior and unreliable guitars.

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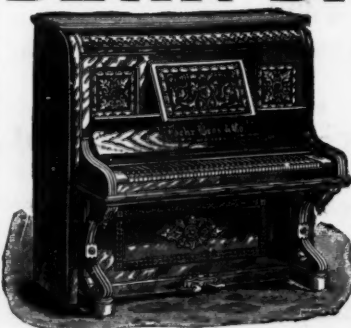
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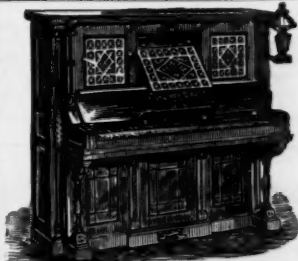
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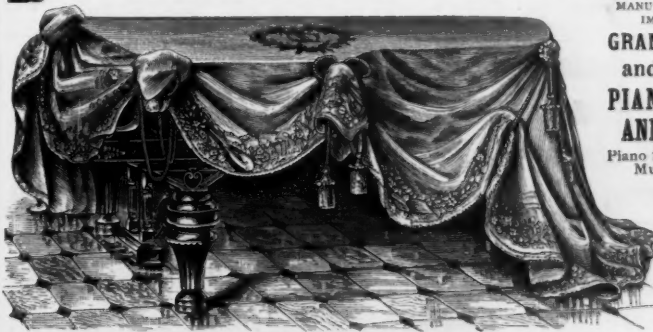
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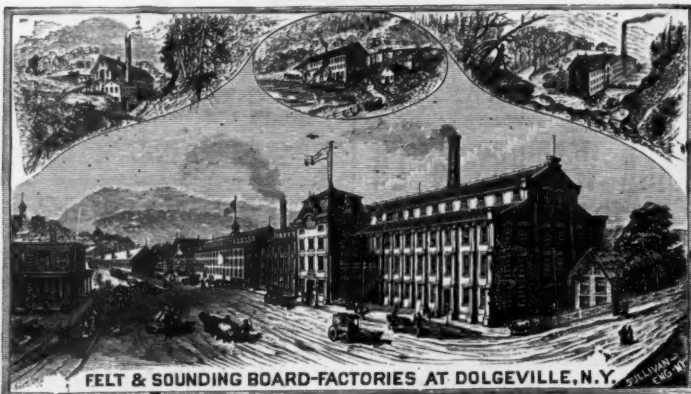
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